

KĀVYAMĪMĀMSĀ

OF

RĀJASEKHARA

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Third Edition.

1934
ORIENTAL INSTITUTE
BARODA

Printed by Ramchandra Yesu Shedge, at the Nitya Sagar Press,
26 23, Kolbani Lane, Bombay.

^c Published by Benoytosh Bhattacharyya, Director, Oriental Institute on behalf
of the Government of His Highness the Maharaja Gaekwad of Baroda,
at the Oriental Institute, Baroda.

Price Rs 2 0-0

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Preface to the Third Edition.

The third revised and enlarged edition of the *Kavyamimamsa* of the celebrated author Rajasekhara, published as No 1 of the Gaekwad's Oriental Series is now presented to the public. The *Kavyamimamsa* with which the Gaekwad's Oriental Series was inaugurated in 1916, has proved to be popular with scholars as also with Universities, many of them prescribing the work as a text-book. The first edition was exhausted in 1924, and the second in 1933, and the third is going forward with several new features which, the present editor believes, will enhance its usefulness for scholars and students alike.

The text of the present edition is once more collated with MS. No 6065 of the Oriental Institute Baroda which is a transcript of the original paper MS preserved in the Wadi Paṛśvanātha's temple at Pattan. This MS is marked B in the previous editions. Quotations from the *Kāvyamimamsa* in later works have been carefully compared with the text and this has enabled the present editor to suggest several correct readings of obscure and incorrect words which had crept into the previous editions. Emendations such as these have been added to the text in square brackets.

Another noteworthy feature of this edition, to which attention of readers may be drawn, consists of the elaborate and exhaustive notes on words and passages of the *Kavyamimamsa* which have a bearing on the past history and culture of India. It is hoped that with the help of these notes it will be possible for students to appreciate the remarkable scholarship of Rajasekhara more fully and more comprehensively.

Among the *apparatus criticus* added to this edition, mention may be made of a list of earlier works which Rajasekhara utilized as source books in preparing the *Kavyamimamsa*. This has been given in an Appendix to this edition. In another Appendix identifications have been given of 212 geographical names mentioned in the *Kavyamimamsa*. Many of these geographical names have been treated in Cunningham's *Ancient Geography of India*, and the *Geographical Dictionary of Ancient and Modern India*.

by N. L. Day. These two works form the background of this Appendix and no references have been given while dealing with the identifications proposed therein, unless I had reasons to differ from them.

In preparing this edition, I have received help from various sources, and in this respect, I am particularly indebted to Mahā-mahopādhyāya S. Kuppaswami Shastri, Professor of Sanskrit, Presidency College, Madras who has offered numerous suggestions in emending the text; to Dr. B. Bhattacharyya, the Director of the Oriental Institute Baroda, who revised the press copy and proofs of the whole of the English portion; and to Mr. M. A. Joshi of the Oriental Institute who helped in collation and prepared the press copy of the notes and appendices.

Oriental Institute, Baroda, }
10th July 1934.

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K. S. RAMASWAMI SASTRI.

Preface to the Second Edition.

The text of the *Kāvya-mīmāṃsā* has been based on two MSS from the Pattan Jain Bhandars, designated A and B

A is a palm-leaf MS belonging to the Bhandar deposited in the Vakhattj's Sheri in Folia Wada. This is the very MS mentioned by Dr Peterson in his 5th Report. The MS is very correct and reliable, but unfortunately it is incomplete and much injured. It is 13"×1½" with 5 lines on a side, and consists of 4-11, 13-25, 29-54 leaves and 8 much injured pieces containing the ends of the 16th and the 17th chapters. The fourth leaf begins with *प्रथमीदप्रियार्थम्* (second chapter page 4 line 2nd), and the 54th leaf ends with *आदेश्य* the beginning of the 13th chapter (page 69 line 2). The first of the 8 much injured leaves begins with *पल्लवविशेषेनप्रवृत्तय दानना* (page 88 line 23) and ends with *इय देशविभागो* *सुदानयेन* (page 98 line 8). The MS seems from its writing (which is Brahmanical and not Jain) to have been copied at about the end of the 13th century A D. It is numbered only on the left side with numerical figures. This MS, being old and very correct, has been mainly relied upon as far as available.

B is a part of a paper MS from the Bhandar deposited in the Wadi Parswanaths Temple at Pattan. It is a very beautifully-written old Jain paper MS with numerical signs on the left and letters on the right, to show the pagination. It contains two works (1) *काव्यमिमामसा—कविरहस्य* (leaves 1-31a lines 3) (2) *कविरहस्यवृत्ति* a commentary on Halayudha's *कविरहस्य* (*कविशुद्ध*) by *रविशर्मा* (31a-lines 4-55). The MS was written, like most of the MSS of this very important Bhandar, in the time of Jīrābhadrā sūri, the pontiff of the Kharatara Gacchhā in Saravat 1491 (A D 1434). The writer's colophon runs as follows — *उमनरु देवदत्तस्यो ।*
उ । मन्त्र दत्त । उ । सर १४९१ वर वैशाख १३ शुभे धीमतामहादे धीमिनमस्तु
मित्रतामदे भाट्टगरे काव्यमिमामसा विरिति ॥ उ ॥ धी । उ । धी । उ । धी । उ । धी ।
काव्य—मन्त्र । उ । धी । उ । धी ।

The portion of *Haridharma's Kavirahasyavṛtti* begins —

not in a good state of preservation.¹ It is a matter for regret that the valuable treasures of this Bhandār—one of the most important Bhandārs—are not accessible even to Jain Sādhus.

The work of editing from such insufficient materials was somewhat difficult, but we have tried our utmost to make the best of the materials that were available, and have ventured to bring to light this important work of a famous writer in Sanskrit literature.

We have to thank the keepers of both these Bhandārs for lending their MSS. and especially Sheth Vādīlāl Hirachand, the keeper of the Bhandār of the Wāḍī Pārśwanāth's temple, for putting at our disposal the rarest MSS. of the Bhandār for publication in the *Gaekwād's Oriental Series*. Our hearty thanks are also due to Pravartaka Kāntivijayaji for helping us in procuring the MSS.

1 The late Mr. Dalal, subsequent to the publication of this book, paid a visit to Jesalmer and collated the text with this palm-leaf MS. Variant readings have been incorporated in the present edition and this MS. is termed as C. It consists of two works (1) काव्यमीमांसा and (2) वनिरहस्य comprising 90 and 74 leaves respectively and is 11" x 2" in size. The colophon of काव्यमीमांसा runs as.—‘संवत् १२१६ वर्षे पाट्यान् वदि १ सोमदिने’—B. B.

Introduction to the Third Edition.

A. Rājasekhara—the Author.

I. His Time.

Many details are given by the author himself regarding the place and period in which he flourished, and in fact, in this respect, he is more prolific than any other Sanskrit dramatist of ancient times. Rājasekhara wrote not less than four dramas and from these we can gather that he was a teacher of the king Nirbhaya-Mahendrapāla, and was patronized by his son Mahipāla who ruled over the country of Madhyadeśa with its capital at Kanauj. From the Asni inscription dated Vikrama Sam. 974=A. D. 917-918 and the Siyodoni inscription (E. I. Vol. I. p. 171) we can ascertain that the two kings Mahendrapāla and his son Mahipāla of Kanauj belonged to what is known as the Gurjara Pratihāra dynasty. From historical and archaeological evidences, it has been possible to assign the period 890-908 A. D. to Mahendrapāla, and 910-940 A. D. to his son Mahipāla with certainty. It is thus probable that Rājasekhara belonged to the courts of these two kings, but the major part of his life was spent in the court of Mahendrapāla who is said to be his disciple in all his plays. Mahipāla (A. D. 910-940) seems to have maintained Rājasekhara only in the earlier part of his reign, since the *Bālabbhārata* the only drama to be performed in his presence remains incomplete, and appears to be the last composition of the author. It is thus not unreasonable to assign a period of 880-920 A. D. to Rājasekhara, the present author.

His connections with Āryakṣemiśvara, the author of the drama *Caṇḍakauśika*, may be found interesting in this connection. It was supposed that Kṣemiśvara belonged to the court of King Mahipāla (A. D. 974-1026) of the Pāla dynasty of Bengal.¹ But from the evidences recorded below, it will be found that he belonged to the court of king Mahipāla of the Gurjara Pratihāra

1 Kṣemiśvara speaks of one Mahipāla as his patron king in the prelude to the *Caṇḍakauśika*. This king did not belong to the Pāla dynasty as is sometimes supposed. See R. D. Banerji: *Pālas of Bengal*, p. 73 and Pāla chronology J. B. O. R. S. XIV pp. 512, 513, 519.

dynasty and was a junior contemporary of Rājasekhara; and very probably joined the court of king Mahipāla after the death of Rājasekhara.

There are good reasons to identify the Mahipāla of Kṣemiśvara with the king Mahipāla of the Gurjara Pratihāra dynasty. Kṣemiśvara mentions that Mahipāla defeated Karnaṭas, and thus followed Candragupta Maurya of old in his foot-steps, who uprooted the Nandas with the lead of Cānakya.¹ This, in all probability, alludes to the incidents to which a reference has been made in the Cambay Plates of Govinda IV and the Khajuraho inscription (E. I. Vol. VII, pp. 26-47). From these we learn that the Rāstrakūṭa king Indra III (c. 915-917) defeated king Mahipāla of Kanauj in battle, and that the latter had great difficulties in regaining his throne; he could succeed only through the kind offices of one Chandēlla king Harṣadeva. Ārya Kṣemiśvara apparently alludes to this victory of his patron king over the Rāstrakūṭas with the help of the Chandēlla king, and rightly compares this with the victory obtained over the Nandas by Candragupta through the assistance of Cānakya.² But it may, however, be noticed that this incident is not alluded to by Rājasekhara, and this fact makes it probable that the fight with the Rāstrakūṭas took place much later in Mahipāla's reign. On the other hand, Kṣemiśvara who mentions this incident in his drama, in all probability belonged to the court of Mahipāla when Rājasekhara was either dead or no longer there.

There are further literary evidences in support of the period 880-920 A. D. assigned to Rājasekhara. Ānandavardhana who flourished in a period between 857-884 A. D. is quoted by Rājasekhara,³ while Rājasekhara is quoted by Somadeva,⁴ Sodḍhala⁵ and Abhinavagupta⁶ who flourished in the later half of the 10th century.

1 सः संक्षिप्तं प्रकृतिगदनामार्थेनापत्यनीतिं विस्वा नन्दान् पुमुपनगरं चन्द्रगुप्तो विगाव ।
कर्णाटं ह्यमुपगतमप्य तानेव हन्तुं रोदरिप्रायः स पुनरमवशीनहीपादेव ॥

Candakausika. I

2 See J. O. R. Madras, VI. pp. 191-198.

3 See Kāvya-mīmāṃsā, p. 16.

4 See Yas'aṭilakacampā. IV. II. p. 113.

5 See Udayasundari Kathā, VIII.

6 See Abhinavabhāratī, p. 42. G.O.S. ed.

II. *His Works.*

Rājasekhara himself informs us in his prelude to the *Bālārāmāyaṇa* that he composed six works. While replying to his critics who alleged that his drama was abnormally lengthy, he incidentally requests his readers to peruse the six works already composed by him in case there was any virtue in them.¹ From this statement it would appear that Rājasekhara composed six works already before his *Bālārāmāyaṇa* was taken up in hand.

Prof. Sten Konow² believes that the *Karpūramañjarī* was his first composition on the ground that it was staged at the request of his wife *Arantisundarī*, which is rather unusual since all others were performed at the request of his patron kings. This is further strengthened by the fact that it was composed at a time when he had attained the position of a *Kavirāja* or a prince among poets.³

The *Viddhasālabhañjikā* and the *Bālārāmāyaṇa* must have been composed afterwards when the author gained greater reputation and maturity. The *Bilabhārata* probably was his last work, since it is found to be incomplete in two acts instead of the usual five or more, and since the *Bharatavākya* showing the completion of the drama is absent.

To these four works, we have to add two more, namely, the present work *Kāvyamīmāṃsā* and the *Haravilāsakāvya*, the existence of which is borne out through quotations made in later works.⁴

According to his own admission, the *Kāvyamīmāṃsā* was projected by Rājasekhara in 18 lengthy *Adhikaranas* each containing several *Adhyāyas*; but unfortunately, the whole of this work is not found except the first, the *Kavirahasya*. It will be

1 वी वः खोटि दोषं मदिति शुभनिर्वाणामपनेमिन्
प्रदम्बोऽग्री पदीयानिह मनिनिगुणो विषये वा नरेति ।
मममि स्वति गुण्य मय पटनसन्निधि नः पट प्रसन्नान्
नेवे वेतिमार्गं नटवद्वरने जरेरा वाच्यवन्ता ॥

Bālārāmāyaṇa 1. 12.

2 *Karpūramañjarī*, Harvard Oriental Series ed. p. 184.

3 *Ibid.* 1-9.

4 Hemacandra's *Kāvyānusāṅgana* pp. 334-335; *Ujjvaladatta* II. 23.

rather difficult to declare that Rājasekhara left both the works Bālabhārata and Kāvya-mīmāṃsā unfinished. We would rather have to assume that at least the Kāvya-mīmāṃsā was completed by him, since he refers frequently to the subject matter of subsequent chapters in the earlier portion of the Kavirahasya.¹ In that case, the probability that the Bālabhārata was his last work, will be great.

If that be so, we are inclined to believe that the Kāvya-mīmāṃsā was composed at a time when his three dramas were already in existence, and this is corroborated by the fact that the Kāvya-mīmāṃsā contains numerous quotations from only two of his Sanskrit dramas, namely the Bālarāmāyaṇa and the Viddhasālabañjikā.²

The case of the Haravilāsa, however, is somewhat different, and we can understand from stray quotations in later works that it was a Mahākāvya, and probably, was composed before any of his dramas were written. In this connection it is interesting to note that if an author wants to attain the position of a Kavirāja, he has first to pass through the stage of a Mahākavi, or in other words, he has first to write a Mahākāvya³ before he is able to handle more sublime themes and thereby attain the position of a Kavirāja (see the names of 10 stages of a poet, *infra*, text, p. 19).

From the above, it will be patent⁴ that only four works were in existence at the time when his Bālarāmāyaṇa was composed, and not six, as mentioned by the author. But since Rājasekhara mentions six, we are led to assume that at the time of writing, he may have taken into account two of his projected works, namely, the Kāvya-mīmāṃsā and the Bālabhārata.

Now, the question arises as to whether Rājasekhara wrote any other work besides the six already known. The later anthologies do not mention or quote from any other work of Rājasekhara

1. See Kāvya-mīmāṃsā: p. 3. l. 10. बलद्वारव्याख्यान्तु पुरस्तात् । p. 10. l. 5. रीपयस्त्रिस्तु पुरस्तात् । p. 11. l. 10. समीपनिषदिके बह्यामः । etc.

2. The Nandi verse of the Bālabhārata (ये सीमन्तिव) may have been taken from the Kāvya-mīmāṃsā, p. 71.

3. शोऽन्यतरप्रदन्ते प्रसीनः स महाग्निः । बलु तन तप भाषाविशेषे वेतु वेतु प्रदन्ते तु तस्मिन्निधि रसे स्वतः स कविराजः । Kāvya-mīmāṃsā, p. 19

besides the six already referred to.¹ In this connection attention of scholars may be drawn to a statement made by Rājaśekhara at the end of the 17th chapter of the *Kāvyamīmāṃsā*, to the effect that if more information is needed on the subject of world geography, a reference should be made to his *Bhuvanakośa*.² This has led some to conclude that Rājaśekhara wrote a separate work called the *Bhuvanakośa* besides the six already known.

But this does not seem to be correct. The *Bhuvanakośa* here mentioned is the title of the 19th or the last chapter of the 1st *Adhikaraṇa*, and this chapter along with the other 17 *Adhikaraṇas* is entirely lost. If a reference is made to the list of subjects given in the first chapter of the *Kavirahasya*,³ it will be readily observed that *Bhuvanakośa* is the title of the last chapter of the first *Adhikaraṇa* which the author names as *Kavirahasya*.

It may, however, be suggested that the portion of the *Kāvyamīmāṃsā* beginning from the 19th chapter of the 1st *Adhikaraṇa* to the end was never written, and that he did not live to complete his encyclopaedic work. If this position is accepted we may hope to find one day the missing acts of the *Bālabhārata* from some of the still undiscovered MSS. Libraries, for it is hardly possible that our author would leave two of his works unfinished. It may be possible in modern days, but it was not so at least in ancient days.

B. The *Kāvyamīmāṃsā*.

I. Significance of the subject matter.

The 7th and the 8th centuries of the Christian era in India was a period of feverish literary activity. In this period stalwarts of literature were busy in writing comprehensive works in order to reduce the different branches of study into a system. This period saw the birth of Uddyotakara, Kumārila and S'aṅkarācārya, the writers, famous for their philosophical and polemical works in Hinduism. While, on the other hand, in the field of Buddhism we

1. Many verses quoted in the anthologies may be traced out in his extant dramas and others probably belong to his lost work *Haravilāsa*.

2. इत्येदेकविंशतौ मुद्रामधेयं सूत्रम् । सूत्रियात् । यन्तु विधीयन्तिकं पदवत् । मङ्गलनरोद्धमसी ॥

3. देवकीरहस्यम्, भुवनकोशः इति कविरहसं प्रथमपदिकरणमित्यादि.

notice the towering figures of Dharmakīrti, Śāntarakṣita and Kamalaśīla. This period was immediately preceding the period in which Rājasekhara was born and flourished, and it is very unlikely that he would not be influenced by the endeavours of his predecessors in writing a comprehensive work and reduce the Ālaṅkāra literature to a system. The time was also not unripe for such an attempt. Round the classical work of Bharata, already had grown a considerable literature which was enriched with the contributions of Bhāmaha, Daṇḍin, Rudraṭa and Ānandavardhana. Such a rich material on the one hand pressing for a comprehensive review, and the comprehensive works of the philosophical systems on the other, must have created an enthusiasm in the mind of Rājasekhara and actuated him to make an attempt to reduce the Ālaṅkāra literature to a system by writing an encyclopædic work like the present one—the Kāvya-mīmāṃsā—which was to treat the different methods of poetics and the schools of literary criticism, with a view to put everything on a thoroughly scientific basis. In doing so, he not only followed in the footsteps of Kautilya and Vātsyāyana, in arranging the subject-matter, but also the great authors of Dharmamīmāṃsā and Brahmanimāṃsā; and this is evident from the very title of his work, the Kāvya-mīmāṃsā. He also ascribes to his Kāvya-mīmāṃsā, a divine origin following in the wake of other great systems, and gives for the first time a legendary list of succession of Gurus and disciples, and of the progenitors of the different branches of the science of poetics.

The division of his subject-matter in eighteen branches like the eighteen points of law is not only novel but also interesting and systematic. In this, however, Rājasekhara was forestalled to a certain extent by Rudraṭa,¹ but nevertheless his classification is much fuller and much more exhaustive. Rudraṭa, for instance, had no knowledge of such branches as Vainodika, Aupaniṣadika, etc. which were Rājasekhara's own. The Aupaniṣadika chapter occurs also in the Arthaśāstra and the Kāmasūtra, and this may have induced the present author to include a chapter on Aupaniṣadika in his Ālaṅkāra work, giving directions to dullards as to how through Mantras and such other mystic means one may attain poetical eminence, when natural gifts are entirely wanting.

1. See. *Infra* Notes. pp. 123-124

Nevertheless marked similarity also is noticeable in the method of treatment here with that of Kautilya and Vātsyāyana. For instance, the full list of subjects, treated of in the Arthasāstra and the Kāmasūtra, appears at the end of the first chapter and here, likewise it is given at the end of the first chapter Sāstra-saṅgraha. It is a matter of regret, however, that all MSS. of the text do not contain the full list of subjects treated in all the eighteen Adhikaraṇas; instead, we find the list complete only for the first Adhikaraṇa or Kavirahasya with the significant remark इति at the end.

Since the whole work in eighteen Adhikaraṇas is not found, it is very difficult to understand the working of the author's mind in the commencement of the Kāvya-mīmāṃsā; but from the imperfect materials thus at our command, it can be asserted, somewhat hesitatingly, that the first three Adhyāyās or chapters of the first Adhikaraṇa are intended by the author to serve as a general introduction to the whole work of the Kāvya-mīmāṃsā in eighteen Adhikaraṇas. The first Adhikaraṇa or the Kavirahasya under the circumstances begins from the fourth Adhyāya.

In the first of the three Adhyāyas, the author treats of the origin of the science of poetics, and gives a comprehensive list of subjects included therein. In the second Adhyāya, he makes an attempt to determine the exact position of the science of poetics in relation to the Vedas and post-Vedic literature, and declares that the science dealt with by him should be regarded as the seventh Vedāṅga and the fifteenth Vidyāsthāna. It is well known that the Vedāṅgas in Sanskrit literature are six in number, and the number of sciences has been fixed at fourteen, and in none of these lists the science of poetics is included. In support of his contention, Rājasekhara goes on to say that the science of poetics has the function of correctly interpreting the Vedic texts, and thus serves the purpose of an auxiliary to the Vedas in the same way as the other Vedāṅgas. He further asserts that the function of the fourteen Vidyāsthānas, is to impart the knowledge of the Dharma and Artha, and since from the science of poetics or Kāvya-vidyā the same result is obtained, it should also be regarded as one of the Vidyāsthānas, and should not be distinguished from the other fourteen sciences.

Rājasekhara goes a step further and declares that the science of poetics leads the way to emancipation or Mokṣa, and as such its status is not different from the six systems of philosophy. In the third or the last Adhyāya of the introduction, Rājasekhara shows how emancipation can be obtained by poets and how they can experience immense bliss and freedom from worldly troubles, through the correct understanding of the Sāhityavidyā and Kāvya-puruṣa, which are primarily designed for the emancipation of man. The systems of philosophy advocate the real knowledge of Dharma or Brahman as means of obtaining salvation; even so, the correct knowledge of Kāvya-puruṣa, the son of Brahman and Sarasvatī, leads to the realisation of Brahman and the consequential emancipation from the chain of existence.

To return to the subject matter, the third chapter treats of the origin of the Kāvya-puruṣa, his connection with Kavi, Vālmiki and Vyāsa, his marriage with Sāhityavidyā, his wanderings with her throughout India, the creation of Vṛttis, Pravṛttis and Ritis at different places and the resolve of the couple to reside permanently in the minds of poets. While concluding the chapter, the author declares that those poets who become immortal by virtue of their compositions enjoy eternal bliss in heaven in a divine form; and those who can realise the Kāvya-puruṣa, obtain emancipation both here and hereafter.¹

As has been said already, the subject-matter of the first Adhikaraṇa or the Kavirahasya commences from the fourth chapter and may be sub-divided under three broad heads: (1) the equipments necessary for a poet, (2) the rules to be observed by him, (3) and the methods harmful to him. The first subject is treated of in six chapters (4-9) where such topics as Padavākya-vivēka, Pāṭhapratiṣṭhā, Kāvya-arthayoni, and Arthavyāpti are dealt with.

The second subject as stated above is covered by the tenth chapter which is one of the most interesting chapters of the Kavirahasya. This chapter commences with the remark² that

1. Cf. तयोद्य कविलोकस्त्वयमेव तमवस्थयेनाम् । यत्र वाक्यमयेन क्षरितेण मर्त्यमभिव्यक्तो दिध्येन देदेन वतव आनन्दं मोदन्ते ।

इत्येव वाक्यपुरुषः पुरा सृष्टः स्वयंमुखा । एव विमज्ज जानानः प्रेम्ण धेह च नन्दति ॥ p. 10.

2. Cf. एतदेतरे एतरेभ्यस्तुल्यप्रमनमः वनेः । दुर्गमेष्टि मनेन्यामो दुष्टिना न सरस्वती ॥
गुरीतिष्टोत्रविषयं वाक्यविद्याये प्रवर्तते । p. 42.

when a poet is armed with all the equipments necessary as pointed out previously, he may commence to write and while doing so, observe certain rules of discipline. Thereafter, in the same chapter the routine to be followed by a poet for all the twenty four hours is given along with certain secret hints, which may be found very instructive. Among others, this chapter lays down that (i) a poet should not read his composition to others so long as it is in an incomplete stage; (ii) he should not be vain on account of his good composition; (iii) he should obtain the opinion of his superiors on his own composition before publication; (iv) he should not create an enmity with impostrous poets (v) and he should prepare several transcripts of his composition as soon as final touches had been given.

At the end, the author lays down special rules to be observed by a king when he himself happens to be either a poet or a patron of the men of letters.

The third subject is dealt with in eight chapters (11-18) where the author enumerates various methods considered to be definitely injurious to the reputation of a poet, and gives copious instances to illustrate his view-point. This part deals with plagiarism, conventions of ancient poets, Indian geography and the geography of the world, ancient methods of description of incidents, places and men, computation of time, and seasonal changes. While concluding, the author reminds his readers that the methods adopted by ancient writers are the best and should be adhered to, while modern methods which run counter to the usage established by the ancients¹ should be abandoned. How immensely helpful these hints are, can be realized only too well by one who can detect the unruly tendencies in modern literature in the extreme pursuit of the phantom of realistic art!

II. Historical Data.

As has been shown already, the contributions of the *Kāvya-mīmāṃsā* to the elucidation of the cultural history of India, are many and varied. No less important are its contributions to the political history of Medieval India. While illustrating the

1. C/. देवेषु पदार्थानां व्यवहारो ह्यवश्यं सत्त्वस्त । तत्र ह्यस्य कवीनामविरचितं प्रमाणं नः ॥ p. 111.
अनुपपन्नसूचकस्य सूचय ह्यवश्यमेव । सावधानस्य च कोटिस्तु सूचयवत्येव ॥ p. 112.

different topics of the *Kāvya-mīmāṃsā*, Rājasekhara cites examples and verses from earlier works, which throw a flood of light on the problems of political history. And, here, it is proposed to give a few examples which definitely show that the *Kāvya-mīmāṃsā* is able to help historical studies.

The verse दत्त्वा रुद्रपतिः etc. occurs on p. 47 of this work, and this is given manifestly as an example of Mukṭaka or a detached verse. But the verse alludes to a very important historical fact. On information obtained from this verse and other sources such as the fragments of the Devicandragupta¹ of Viśakhadatta, the Sañjan Copper-plates of Amoghavarṣa² I, (A. D. 873), Bāṇa's Harṣacarita,³ S'ṛṅgāraprakāśa⁴ of Bhoja, the Cambay plate of Govinda⁵ IV, the Nāṭyadarpaṇa of Rāmacandra and Guṇacandra,⁶ scholars have come to certain conclusions regarding the history of the Gupta period, and these may be summarised as follows. There was a king called Rāmagupta who succeeded his father Samudragupta and preceded his brother Candragupta II, and ruled for a short time. Dhruvadevi was the queen of Rāmagupta originally. This king encountered a certain Khasa or S'aka king in the Himalayas and was defeated. He saved himself and his kingdom by entering into an ignominious treaty with the victor. According to the terms of the treaty he was to surrender his queen Dhruvadevi to the Khasa or S'aka king in return for the liberty of himself and his kingdom. The humiliating treaty enraged his brother Candragupta, who, disguised himself as Queen Dhruvadevi, went to the enemies' camp at Alipura and killed the Khasa or S'aka king. On his return, he killed his brother Rāmagupta also and married his widowed queen Dhruvadevi.

There is a general agreement amongst scholars regarding the historical facts just mentioned, but on certain details there still rages a great controversy. The controversy centres round the

1. Portions from this drama are found quoted in the S'ṛṅgāraprakāśa and the Nāṭyadarpaṇa (G. O. S. ed.).

2. E. I. Vol. XVIII p. 248.

3. भरि(लि)पुरे च परबन्धकयुक्तं कविनिर्मितगुणानन्दगुणः सकपतिमज्ञानवत् ।

4. खिविनिर्मुक्तयुक्तः खोः खन्धवारः खलिपुरः सकपतिमज्ञानवत् ।

5. E. I. Vol. VII p. 36.

6. G. O. S. ed.

name of Khasādhīpati or Śākādhīpati, his identity and the identification of his capital Alipura, the author of the verse in question, and the king to whom it is addressed.

The verse in question makes it clear that the engagement between the Gupta and Khasa kings took place in the Himālayan region, and thus it can be said that Alipura, the capital of the Khasa or Śāka king, was situated somewhere in the Himālayas.

Moreover, according to Rājasekhara's version the victor is called the Khasādhīpati, and the Gupta king is named as Śarmagupta or Senagupta instead of Śākādhīpati and Rāmagupta obtained from sources other than the Kāvya-mīmāṃsā.

There seems to be an agreement at least on one point, namely, that the Śāka or Khasa king referred to in the passage in question, should represent a Kushāna king of the Punjab but not a Śāka Satrap of either Malwa or Mathura. But in this connection, attention of scholars is required to be invited to the form Khasādhīpati as recorded in the Kāvya-mīmāṃsā. This particular word means a king of the Khasas or the Khasa tribes the existence of which is made well-known by the Rājatarāṅgī of Kalhana. Sir Aurel Stein located the tribe in the widely distributed regions of the western Himālayas flanking the boundaries of Kashmir with their capital at Rajepuri also known as Khasālaya or Khasāli. The Khasas before the fifth century A. D. became very powerful and seized the kingdom of Kashmir and ruled over it.¹ Is it not possible to identify this Alipura with Khasāli, the capital of the Khasas?

Let us now discuss the question regarding the identity of the person to whom the verse in question is addressed. Various scholars have advanced different opinions, and let us examine them in detail and make an attempt to discover whether any finality can be reached. A clue to this vexed question is, however, supplied by the verse itself in its fourth line: नीयन्ते त्व कर्तिकेयनगरस्त्रीणां गणं दीप्तयः ।

In interpreting this line Prof. Altekar² has fallen into the regrettable error of taking the word Kārttikeya in the vocative and in assuming that the verse is addressed to Kārttikēya who is obviously the Kumāragupta I of the Gupta dynasty.

1. M. A. Stein *Rājatarāṅgī* translation. Vol. I. 317.

2. J. B. O. R. S. Vol. xiv p. 223.

Mr. K. P. Jayaswal disagrees¹ with the above and points out that the word *Kārttikeya* goes with the word *Nagara*, and adds that "no poet would have mentioned so irreverently about Kumāragupta's own mother to him."

Against this, it may be pointed out that the verse does not show any irreverence on the part of the poet whose business obviously is to eulogise his patron king Kumāragupta or Skandagupta of the Gupta dynasty. For, the weakness of Rāmagupta was already made known by Candragupta, also by Dhruvadevi who discarded her worthless husband and married his brother. Moreover, the descendants of the Gupta dynasty out of disrespect for Rāmagupta never mentioned him in the inscriptions as one of their ancestors. Dr. D. R. Bhandarkar who discussed the question later on,² is disposed to agree with Mr. Jayaswal in considering the word *Kārttikeyanagara* as the name of a town, and identified it with the ancient village of *Vaijanātha* in *Almora District U. P.* on the authority of the *Pāṇḍukeśvara* copper plate and the *Tāleśvara* charters.³ Dr. Bhandarkar believes, however, that the verse is addressed to Candragupta, though he is not named expressly therein.

If this position is accepted, Mr. Jayaswal's objection of showing irreverence to Kumāragupta's mother or Dhruvadevi is set at rest. Prof. V. V. Mirashi,⁴ however, remarks that the view held by Dr. Bhandarkar is hardly convincing, because the verse quoted here is a *Muktaka* or a detached stanza which should not only be complete in itself but also contain the name of the king addressed to. He, thus, commits the same mistake as Prof. Altekar, and takes the word *Kārttikeya* in the vocative, but advances the new theory that the word stands for the king *Mahipāla* of the *Gurjara Pratihāra* dynasty, the patron of *Rājasekhara*. In support of this, he further adds that *Kṣemīśvara* in the *Bharatavākya* of his drama *Caṇḍakaśūka* similarly calls his patron *Mahipāla* as

1. J. B. O. R. S. Vol. XVIII, p. 20.

2. *Malaviya Commemoration Volume*, p. 191.

3. I. A. XXV, 178, and E. I. Vol. XIII, pp. 115-118.

4. I. A. 1932, p. 201.

Kārttikeya.¹ According to him the verse, in question, was either Rājasekhara's own or a composition of one of his contemporaries in the court of the king Mahīpāla which he inserted in his Kāvya-mīmāṃsā.

Against Prof. Mirashi's theory, it may be pointed out that if the word *Kārttikeya* is taken out, the word *Nagarastrīṇām* will have to be taken as a separate and independent word. No poet, howsoever dull, would ever think of saying that the fame of a king was sung by women of the town and afterwards would leave the name of the particular town undisclosed. Nor does it seem reasonable to suppose the poet to be so particular as to exclude the village-women from participating in the praising or singing campaign, by specially naming the women of the town. It is not also possible to suppose that it is the women of the towns who took part in singing eulogies, while the village-women refrained from doing so! The expression *स्त्रीणां गणे* is sufficient to include all women, both of towns and villages, and why should it be necessary to qualify *स्त्रीणां* with the word *नगर* which reduces the value of the eulogy?

It is not also correct to assume that the Mukṭaka verse which should be complete in itself should also contain the name of the person to whom the Mukṭaka is addressed. On the same page 47, there are five other examples of Mukṭaka verse, and in none of these there is any mention of the name of the person addressed to.

Under the circumstances we can only confirm the view of Messrs. Jayaswal and Bhandarkar both of whom rightly take Kārttikeyanagara as one word and identify it with the place where Rāmagupta first sustained a defeat, and later, the Khasa king was killed by Candragupta II in whose praise the verse in question is composed. Accordingly, the last lines of the verse, in question, may be translated thus:

"Your fame is sung today by the women of the Kārttikeyanagara in the same Himālayas which is resonant with the singing of the Kinnaras living in the hollows of spacious caves."

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1. येनादिदं प्रयोगं प्रयुक्तुं नारदस्यास्य हर्षात्
 बभूवुर्नारदेन प्रसिद्धिमन्त्रा राजस्य सम्प्रदत्ताः ।
 तस्य हस्तप्रभृते. अगस्त्य उवाच कर्त्तिकेयस्य स्त्रीभिः
 पारं क्षीराक्षयिभोरपि कविवचना सार्वभौमदेन ॥

From the foregoing discussion, it is easy to discover that the verse in question is addressed to Candragupta Vikramāditya by a contemporary poet, and is quoted by Rājasekhara in his *Kāvyamīmāṃsā*.

The second marriage of Dhruvadevi with Candragupta is also to be taken as a settled historical fact, on the authority of the *Saśjan*¹ copper plate of Amoghavarṣa I and the *Cambay*² plate of Govinda IV.

Two more verses are quoted by Rājasekhara on pp. 60-61 of the *Kāvyamīmāṃsā*, which throw a flood of light on the vexed question of the date of Kālidāsa. The verses in question record a conversation between a king and his messenger. Identical verses are subsequently quoted by Bhoja in his *S'ṅgāraprakāśa* with the remark that here the king represents Vikramāditya and the messenger, Kālidāsa.³ The verses in question refer to a message, conveyed by Kālidāsa from the king of Kuntala to Vikramāditya who approves of the request made by the Kuntala king. Tradition ascribes to Kālidāsa a work called the *Kuntaleśvaradūtya*, and on the subject-matter of the verses quoted here relates to the diplomatic communications of the king of Kuntala, it is not unreasonable to suppose that the verses belonged to the now lost work *Kuntaleśvaradūtya* of Kālidāsa. A verse from the same work quoted in the *Ancityavicāracarā* by Kṣemendra refers to the fact that Kālidāsa as an envoy of Vikramāditya was not respected in the court of the Kuntala king who made him sit on the ground and did not offer a seat.⁴ It thus transpires that Kālidāsa was sent as an envoy to the court of the Kuntala king Prthvīśena Vākātaka, a subordinate of the Gupta king, by Candragupta II Vikramāditya and that on account of Kālidāsa's mediation friendly relations were established between the two royal houses. This embassy further helps us in fixing a suitable date for Kālidāsa, and once for all ends the controversy regarding his time, raging

1. इत्या भ्रातारमेव राज्यमहरत्नेषी च दीनसया दग्ध कोटिमलेऽप्यल्लिल कथो दाना स तुमान्वयः ॥
E. I. Vol. XVIII. p. 248

2. सामर्थ्ये सति निन्दित्वा प्रविक्षित्वा नेवामने दूरता ननुजीयमनारिभिः कुचरितेरावजिन नायराः ।
योगारोपयत्वाष्ट्रं न च भित्ति देशाध्यमहीकृतं लागेनासमसादसेष्य भुवनं यः साहसाद्गोपयत् ॥

E. I. Vol. VII. p. 36.

3. See *infra*, Notes, p. 216.

4. Ibid.

for the last fifty years or more, in which celebrated scholars have taken part. Kālidāsa must be a contemporary of Candragupta Vikramāditya and the Vākātaka Prthvisena, and thus he should be assigned a period corresponding to the last quarter of the fourth century A. D.¹

While mentioning the four boundaries of the city of Kanauj, the capital of his patron kings Mahendrapāla and Mahīpāla, Rājasekhara clears up several topographical problems connected with the city, and helps us in identifying certain well-known names of places, identifications of which were open to doubt for a long time. On page 94 he mentions four places: Vāmanasvāmi, Gādhipura, Kālapriya and Brahmasīlā, and all of them seem to be situated in the four directions of the city of Kanauj. Thus, we can understand that these four well-known places in literature were the suburbs of the city of Kanauj. For further details the attention of readers is invited to the page 243, of the explanatory notes appended to this edition.

III. *The Geography of Bhāratavarṣa.*

Rājasekhara's fondness for geography is borne out by the numerous references to geographical names mentioned in his works, and the ancient notions regarding world geography find a lucid expression in these productions. He gives geographical references in abundance, particularly in two works, namely, the Bālarāmāyāna and the Kāvya-mīmāṃsā. In the former work, while staging the Sitāsvayamvara, a short drama supposed to be a composition of the sage Bharata, and while describing the aerial flight of Rāma to Ayodhyā from Laṅkā, he mentions a large number of places in succession, and these references enable us to fix their location with a fair degree of exactitude.

In the 171b chapter of the Kāvya-mīmāṃsā, the author gives by far the most prolific geographical information regarding the divisions of the world, and the details of the Bhāratavarṣa, and this represents the expert knowledge of geography as prevalent in his time. The earth, he says, is divided into seven great islands encircled by seven oceans. Among these the Jambūdvīpa is

1. For further information on the date of Kālidāsa and his connections with Vākātaka kings, see my Paper entitled "King Pravarasena and Kālidāsa" in the Proceedings of the Seventh All-India Oriental Conference, 1933.

situated in the centre and its chief mountain is Mahameru. The Mahameru, again, is surrounded by the country called the Ilavrtavarsa. The third country to the south of the Mahameru is called the Bharatavarṣa.

The Bharatavarṣa is divided into nine parts, and the Kumaṛdvīpa, one among them, corresponds with the present India from Cape Comorin to the Himalayas. This country is also known as the Cakravartikṣetra. One who holds sway over the whole country is called a Cakravartin, while the king who is able to conquer all the nine parts of the Bharatavarṣa is called a Śmrāt.

The author mentions the seven Kulaparvatas of the Kumaṛdvīpa, and says that the Āryavarta is a part of this Dvīpa. Kumaṛdvīpa is again subdivided into five parts with Madhyadeśa in the middle, and four other countries in the four directions of the middle country, which according to him is bounded by the Prayaga, the Vindhya range, the Vinasana and the Himalayas. He places the other four countries as follows: from Benares in the east, from Mahismati in the south, from Devasabha in the west and from Prthudaka in the north, all extending to the extreme limits of India.

In the same chapter Rājasekhara gives innumerable details regarding the countries, rivers, mountains and the agricultural products of all the five divisions of the Kumaṛdvīpa. These geographical names have been collected together in an appendix in which an endeavour has been made to identify the places mentioned by him as far as practicable, since it has now become difficult to trace the old sites. It is noteworthy, however, that Rājasekhara includes such countries as Arabia, Persia and Afghanistan in the northern India, and distinguishes Simhala from Lanka. Moreover, he includes in his list many new names not known to the Puranas, or the Ramayana and the Mahabharata, or even to the Greek or Arabic historians and the Chinese travellers, as will be seen from the appendix already referred to.

Introduction to the First Edition,

The author of this first work in the *Gaekwād's Oriental Series*, now presented before the public, is Rajasekhara, the well-known author of the four dramas, *Balarāmayana*, *Balabharata*, *Viddha śālabhanjika* and *Karpuramāñjarī*.

Rājas'ekhara's Ancestry Rajasekhara calls himself in the *Kāryamīmāṃsā* as *Yāyavariya*¹ (born in the *Yāyavara* family) He seems to have been better known as *Yayavara* to his successors *Dhanapala* in the introductory verses to his *Tilakamāñjarī* refers to him as *Yayavara Kavi*² The author of the *Udayasundarī* refers to him simply as *Yayavara*³ and praises him for his dramatical skill.

१ यायावरीय सङ्घित्य मुनीना मनविलरम् । p 2 l 11 ,
पञ्चमी साहित्यविद्या" इति यायावराय । p 4 l 14 ,

२ समाधिगुणदात्मिन्य प्रमत्तपरिपक्विना ।
यायावरवरवेर्वाचो मुनीनामिव वृत्तव ॥ *Tilakamāñjarī* 33

३ यायावर प्राङ्गवरो गुणैराश्रितो सुरिसमारवर्षे ।
नृत्यलुण्ठार मणिले रससा मदीव यसोदरमा पदश्री ॥

Udayasundarī 8th Uo'ho hāvāsa

This *Udayasundarī* is a *Champakathā* composed by *Sottala* a *Valabha Kayastha* of *Latadesa* in emulation of *Bāsa's Harshacharita* about *Samvat* 1000 in the reign of *Vaisharaja* and under the patronage of king *Mummunirāja* of *Konkana* The author has over and above his own caste and lineage given about 75 verses in praise of old poets It will be instructing to quote these verses such verses are rare in Sanskrit literature

एतन्मित्रो मुनि समापनय क नाम स वीह सम्प्रति गुणैश्चतुराशयवन् ।
ये हि प्रलीनमूलोलम्बरा गुणेन क्षणवति संसदि कपी द्रुममाधिवानि ॥
श्रीदिक्कमो नृपतिरय पनि समानायागीत्स कोऽयसदृश कविभिन्नतामा ।
यो वर्धमानमुत्ति कृतिना गृहेषु दत्ता चकार वरदीन्दुयग पवारम् ॥
हाले गते गुणिनि गोकमराद्भुतुहच्छिन्नबाणवयडा कुलिनसुभाषी ।
यत्तस्य नाम नृपतेरभिग सरलो हेत्यश्वर प्रथममेव परे विनति ॥
श्रीहर्ष इत्यभिवर्तिषु पाथिवेषु नाश्वेव वेदनमन्त्रावत वलुनस्तु ।
गौरवं यय भिज्जसिद्धि येन राजा सम्पुत्रिन वनकरोटिगतेन बाण ॥
सह तदत्र सुवशाजनरेष्वरेण बहुभरं विमति येन शिर विमय ॥
प्रत्ययन सुप्रमहारि तिने वरी दयेवामने समुत्तेवयनमभिनन्दम् ॥

Some particulars about the ancestry of the author can be gathered from his dramas. He is very proud of his family and his literary

देव्याः सरोवदलपामनि हसपुत्रे लीलायितं चरमवोदितयेन यस्याः ।
सा किं रमाशिवनिपण्णविलोचनेषु चित्तावेषेषु करोति ॥
योऽप्यस्ति लोकतिलकः श्रितिषु कथितेकः कृती स्वयंमसावनुपासितोऽपि ।
निर्मथ्य पत्रप्रशनाथ इव दिव्यिहान् क्षिप्रश्रुतं नममि नेष्यति काम्यकुम्भम् ॥
ये नाम केचिदमुना कवितारसेन व्यामादयः कृतधियो भुवनेषु सिद्धाः ।
तेषामुपासितपदाः यवयः विमन्वदासादगन्नि परमत्र मुवर्णसिद्धिम् ॥
बालस्य हर्षनरिते निशितामुदीक्ष्व शक्तिं न केऽन कवितारवमर्दं त्यजति ।
मान्य न कस्य च कवेरिह वासिष्ठामवाचां रसेन रगितस्य भवत्यव्ययम् ॥

1 Uchchhvaṣa.

आमीरसीमपुत्रितोरधामा बाहमीकिप्रप्यतमो मुनीनाम् ।
निर्वाणमार्गैश्चमहाध्वगोऽपि सत्यकिनः बापि न यो रजोभिः ॥
बाहमीनिवासानुमितः स साक्षादेवः स्ववभूतिरिति कीर्तितो यः ।
कोऽन्यः कमसापितवर्णसारां सृष्टिं कृती काम्यमयी चकार ॥
छन्दोविचित्रैर्निमित्ते क्रमेण पदेः ममन्तान्मसृणीकृतोऽनः ।
निर्मेयस्य वर्णमहादवीषु वस्येष दिव्यैरपि काम्यमार्गैः ॥
यसः कवीनामुदियाय तस्मान्मूर्त्तां धृतो भूमिभृता यणेन ।
अभिछद्रितोऽपि त्रिदशप्रतोरी वागीश्वरः रघूयति कोऽपि यत्र ॥
यस्मिन् भूतप्रभवः कवीनां व्यासो मुनिर्वस्य गुणविज्ञेयः ।
ध्वजच्छन्दोवैश्रवणसोमवशमालङ्घिता वल्गति भारते यीः ॥
कविर्गुणाद्वयः स च येन सृष्टा ब्रह्मत्वा प्रीतिकरी जनानाम् ।
या संविधानेषु सुसन्धिकर्षेः निपीठ्यमावेव रसं प्रकृते ॥
तु बुद्धिदालेख्यकरः कवित्वे प्रतिदत्ताया भुवि भर्तृमेष्टः ।
रसप्रवेऽपि स्फुरति, प्रवाम गर्गेषु यस्योऽवलता तपैव ॥
त्याताः कृती सोऽपि च कालिदासः शूद्रा मुपास्यादुमयी च यस्य ।
बागीश्वर्याद्यष्टमरीन्निगोत्रमिन्धोः पर शरमवापै धीरितिः ॥
घाणाः कवीनामिह चक्रवर्तां चवालि यस्योऽवलतवर्णशोभम् ।
प्रकानपत्र मुनि पुष्पभूतिवशाजव हर्षचरित्रमेव ॥
मान्यो जगतां भवभूतिरार्थः सारस्वते कर्मणि सार्थवाहः ।
बान् यनाकामिव यस्य ब्रह्मा जनः कवीनामनुरुद्धयेति ॥
तामन्तान्मापि कवीशराणां महत्तमो वाक्पतिराजसूरिः ।
यद्व्यापयाम्यन्यमरीडवन्मृगसादयत्यर्थमन्यवदृष्टम् ॥
बालः स विद्वानभिनन्दनाया विशम्भपान च बभोषिदेव्याः ।
ममर्षिता यस्य स्रज्ज्ज्वलीपकोनाविशारेषु सुवर्णसुद्रा ॥
यायाधरः प्राकरो गुप्तेराजसिन्धुः सुमिममाजवने ।
मृत्वायुर्दार भगिने शुभ्या नटीव यस्योऽरसा पदवीः ॥
बभूवुरग्येऽपि कुमारदाममासादयो हन्त कवीन्दबन्धे ।
मदीयगोभिः इतिनां हवन्ति येनासि चन्द्रोऽग्निमित्रेण ॥
तस्मिन्नुपवसे कविमैत्रिवायामुत्पत्तिभूयो कविदेव देवे ।
मिथिभक्तिः श्रोत्रेण हन्तव्यमिन्द्रियाणि प्रणवकिन्दुरेव ॥
यो यन्महाजेन धरेः राशां सादाबलीयष्टमजायवेन ।
मृग्याहन्तोऽपि गुणभिनीऽपि मित्राहो अन्तुमनेव यद्य ॥

forefathers.¹ Akālalalada his great-grandfather was famous for his poetical gems.² His verses were plagiarized by Kādambārīrāma in his drama.³ Surānanda, Tarala and Kavirāja also belonged to this family. Surānanda seems to have been famous at the court of Chedi.⁴ It appears from his opinion quoted in the Kāvya-mīmāṃsā that he had written some work on poetics. 'Tarala was also a poet of some eminence. Nothing is known about Kavirāja. Rājas'ekhara's father Durduka or Duhika was a great minister (Mahāmantri), and his mother's name was S'ilavati.

Rājas'ekhara's caste. We have seen that Rājas'ekhara belonged to the Yāyāvara family, but it is not clear whether he was a Brāhmana or a Kshatriya. His position as the Upādhyāya of King Mahendrapāla speaks in favour of his being a Brāhmana; while the name Rājas'ekhara and the fact that his wife was of the Chahuṇa⁵ family may lead one to think that he was a Kshatriya.

Rājas'ekhara not a Sectarian. As the author of the Haravilāsa, Rājas'ekhara might be regarded to have been a staunch Śaiva, but from the quotations in the Kāvya-mīmāṃsā⁶ in praise of Viṣṇu, it seems that he was not a sectarian. On the other hand, from the Maṅgala verse of the Haravilāsa, it is clear that he believed

जडेन तेनोदयसुन्दरीति वया दुरालोकिनि काव्यमार्गे ।
 सारस्वतालोकलवैषट्ठा घृष्टा कविमन्वमनोरयेन ॥
 सा चात्र देवीमवने निवृत्तदापार्तिना काणकरीचरेण ।
 कविममोद्भूतकृपेण सम्पङ्क्ता घृष्टा हृषभिनन्दिता च ॥
 वागीश्वर इन्त भजेऽभिनन्दमर्षेश्वर काण्ठतिराजगीडे ।
 रसेश्वर स्त्रीमि च कालिदासं वद्धा तु सर्वेश्वरमानोऽस्मि ॥ 8th Uchchhvāsa.

- 1 स मूर्तो यत्रालीदृग्गण हवाकालजलदः सुरानन्दः सोऽपि अद्वयपुटपेदेन वचसा ।
 न चान्ये गण्यन्ते सरलकविपञ्चमध्वयो महाभागस्तस्मिन्नयमजनि यायावरकुले ॥

Balarāmāyana I, 13.

- 3 अकालजलदेन्दोः सा हृष्टा वचनचन्द्रिका । नित्यं कविचकोरेर्वा वीर्येण च हृषिके ॥

Rajas'ekhara quoted in the Sūktimuktāvalī.

- 3 अकालजलदल्लोकैश्चित्रमात्मकुनैरिव । जातं कादम्बरीरामो नायके प्रवरः कविः ॥ Ibid.

- 4 नदीनां मेकलमुता नृपाणां रणविग्रहः । कवीनां च सुरानन्दश्चेदियमण्डलमण्डनम् ॥ Ibid.

- 5 यायावरकुलभेजेर्होरयदेव मण्डनम् । सुवर्णवर्णैश्चिरम्भरलस्तरलो यथा ॥ Ibid.

- 6 चाहुभागकुलमोनिमात्रिणा राजसेहरमहन्नेहिनी ।

- भनुणो यश्चवन्दिसुन्दरी सा पञ्चविदुमेमिच्छ ॥

Karp. I, 11.

- 7 pp. 42, 43

in the unity of the three godheads. It appears from the 'Yasastilaka Champū of Somadeva that in Rājasekhara's works honour was done even to Jinās when occasion arose.

His wife an accomplished lady. Rājasekhara quotes thrice¹ in the Kāvya-mīmāṃsā the opinion of his wife Avantisundarī. It would thus appear that she had composed some work on rhetorics. The Karpūramañjarī was also first acted at her desire.

Rājasekhara's date. It is understood from the prologues of Rājasekhara's dramas that he was the Upādhyāya of Mahēndrapāla, king of Kanouj, and was also patronized by his son and successor Mahipāla. The Siydoni inscription tells us that king Mahēndrapāla was reigning in 903 and 907 A. D. and Mahipāla in 917 A. D. (Epigraphia Indica Vol. I, p. 171). Independent of his references to king Mahēndrapāla of Kanouj in his works, we can fix his date from other sources too. He quotes in the Kāvya-mīmāṃsā Vākpatirāja,² the author of Gaudavaho, and also Udehaṭa³ who was the Sabhāpati of Jayāpala, king of Kashmir, who reigned from 779 to 818 A. D., and quotes Ānandavardhana⁴ who flourished in the reign of Avantivarmā of Kashmir (857-884 A. D.). Rājasekhara is also referred to by Somadeva in the Yasastilaka Champū which was completed in 960 A. D. and praised by Soṭṭāla who flourished about 990 A. D. From this we can conclude that Rājasekhara lived about 880-920 A. D.

1 तया उर्वमाखिविभवभूतिभर्तृहरेभर्तृयेष्ठकण्ठगुणादप्यन्वाप्तभासवोसकालिदासबाणमयूरनारायणकुमारमाधुषणशैखरादिमहाकविकाव्येषु, तत्र तत्रावसरे भरतप्रणीते काव्याध्याये, सर्वजनमसिद्धेषु तेषु तेषुपाठ्यानेषु च कथं, तद्विषया महती प्रसिद्धिः ।

(4th Āśvāsa, pt. II, p. 113.

2 "रमयशक्तिर्न पुनः पादः" इत्यवन्तिमुन्दरी । p. 20

"निर्दग्धमयित्तिनिषेध वस्तुनो रूपं च निवृत्तलभावम्" इति अवन्तिमुन्दरी । तदाह—

'वस्तुस्वभावोऽत्र नरोत्तमो गुणागुणात्किञ्चन सत्येन सत्ये ।

स्ववर्तितव्याल्लुताल्लुमिन्दु निन्दसु दोषावरणाद् पूर्वम् ।' p. 46.

"अयमप्रसिद्धः प्रतिदिमानहम्, अयमप्रसिद्धः प्रतिज्ञानानहम्, अप्रवृत्तान्तिमिदमस्य सविधानक प्रज्ञानं मम, युद्धवीचनोऽयं मृद्रीकावचनोऽहम्, अनादृतमापाविशेषोऽहम् अहमादृतमापाविशेषः, प्रज्ञान्तज्ञातृमिदम्, देशान्तरेतकर्तृकमिदम् उत्सन्ननिवृत्तमिदम्, ये भिन्नवर्तमानिदमिदमित्येवमादिभिः कारणैः शब्दहरणे अगंहरणे चामिरमेव" इति अवन्तिमुन्दरी । p. 57

3 "न" इति काव्यतिर्यगः p. 62.

4 "तस्य च त्रिषाडमिषाभ्यापारः" इत्यौदयः pp. 23 and 44.

5 "प्रतिभाभ्युदयोः प्रतिभा येयमी" इत्यनन्दः p. 16.

Rājas'ekhara ■ Kavirāja. Rājas'ekhara calls himself not a Mahākavi, but a Kavirāja.¹ According to the Kāvya-mīmāṃsā there are ten² stages of poetical skill. The sixth is that of a Mahākavi³ and the seventh that of a Kavirāja. Kavirāja is defined⁴ as one who is unrestrained in various languages, various sorts of poetical compositions and various sentiments. Thus a Kavirāja is one stage further than a Mahākavi and Kavirājas are rare.⁵

The sequence of Rājas'ekhara's known works and his undiscovered works. From the Karpūramañjarī 1-9, it is understood that Rājas'ekhara began his literary career as a Bālākavi, so called from his Bālārāmāyana and Bālabhārata. It is thus evident that these two dramas are his early productions; so also Viddhasālabhāṅjikā. The Karpūramañjarī and the Kāvya-mīmāṃsā are his later productions, as by this time he had achieved fame as a Kavirāja. Verses from his three Sanskrit dramas are found quoted in the Kāvya-mīmāṃsā.

Hemachandra in his 'Kāvyaṇuśāsanaviveka (page 885) gives the example of Rājas'ekhara's Haravilāsa ■ a poem bearing the name of its author. The same author quotes two verses from Haravilāsa both evidently from the first canto. The first⁶ is the benedictory verse of the poem, while the second⁷ pertains to the description of the bad and the good. 'Uj्जvaladatta' also quotes one half of a verse from the Haravilāsa.

This Haravilāsa, a Mahāprabandha, must have been his

1 बालकं वदामो (Karpūramañjarī I. 9).

2 दश च कवेरवस्था भवन्ति (p. 19).

3 योऽन्यत्रमप्रवीणः स महाकवि (p. 19).

4 वस्तु तत्र तत्र भाषाभिद्येषु, तेषु तेषु प्रबन्धेषु, तस्मिन्तस्मिन् रसे स्वतन्त्रं स कविराजः (p. 19).

5 ते यदि नगलसि कविष्वे (p. 19).

6 स्वनामाङ्कना यथा राजशेखरस्य हरविलासे

7 आशीर्वया हरविलासे—

ओमित्येकाग्रं ब्रह्म भुवीनां सुखमखरम् ।

प्रसीदतु सता स्वान्तेष्वेक विपुलसीमवम् ॥

8 दुःखनदुर्जनस्वरूपं यथा हरविलासे—

इतस्ततो भयभूरि न पतेत्पिपुनः पुन ।

भवदातया किञ्च न मेदो हसन् सतः ॥

॥ दशाननशिशुरप्रखण्डिनं कचिद्व्याप्यं हरदक्षितिव्या । इति हरविलासे. ॥-28.

that the author planned a very large work; but unfortunately only the first *Adhikaraṇa* is hitherto available. From remarks like *सितपत्तु सिद्धसाधु पुरस्सात्* (p. 10, l. 5), *तमौपनिषदिके वक्ष्याम* (p. 11, l. 10), it is clear that he had in his mind the execution of the whole work planned out in the first chapter. Whether he succeeded in this and composed the whole work, we have no sufficient data to determine. *Alanlūrasaekhara*¹, however, has quoted ॥ verses from *Rājasekhara*. The verses, if they really belong to our author, may have been taken from the *उपमावृत्तिक* *Adhikaraṇa* of the *Kāvyamīmāṃsā*. The same work also quotes another verse² which seems to be in the *वैशेषिक* *Adhikaraṇa*.

The style of the *Kāvyamīmāṃsā*. As the work is somewhat on the lines of a *Sūtra* work, like Kautilya's *Arthasāstra* and Vātsyāyana's *Kāmasūtra*, its style is also more or less aphorism-like; and it is no wonder that it is terse and vigorous, charming and pleasing to the ears. The passages and phrases borrowed from the *Arthasāstra* and the *Kāmasūtra* will be referred to in the notes.

The *Kāvyamīmāṃsā* and later writers on rhetorics. It will be easily seen that Hemachandra has borrowed about one fourth of the present work in his *Kāvyānusāsanavireka*. Chapter 17th and 18th are verbally copied with slight changes in the order. Vāgbhata, son of Nemikumāra, has also borrowed the same portion in the 1st and 5th chapter of his *Kāvyānusāsana* from Hemachandra with some changes, substituting his own verses in some places. Later writers of *Kavīśikshā*s, like Kshemendra, Amara, Vinayachandra and Devesvara, seem to have been indebted to the *Kāvyamīmāṃsā* for some of the topics treated in their

1 अद्वय सन्नेयम्—

समानमधिकं न्यूनं सजातीयं विरोधि च ।

सकृत्स्यं सोदरं नान्यमिलायां साम्यवाचका ॥

अलङ्कारशिरोरत्नं सर्वस्य नान्यसम्पदाम् ।

उपमा कविबशस्य गानैवेति मतिर्मम ॥

अलङ्कारशेखरे—पञ्चादशे मतीचौ.

॥ सत्पाटित्वेनैवोमीति शेट्टैरामूलबन्धनात् ।

समानमधिकं नान्यमिलायां साम्यं वार्यतेति ॥

अलङ्कारशेखरे—पञ्चोत्तमशे मतीचौ

works. The author of the *Sarasvatī-kaṇṭhābharaṇa* has quoted a few verses, which are found only in the *Kāvya-mīmāṃsā*, and the commentator, Ratneśvara, refers one verse to the *Kāvya-mīmāṃsā*. By the bye, it may be mentioned that the name of the *Kāvya-mīmāṃsākāra* occurs in Śaṅkara's commentary (*Rasachandrikā*) on the *Śākuntala*.

The origin and the promulgation of poetics. Like other Śāstrakārās our author attributes the origin of poetics to the Supreme Being and the celestials. Śrīkaṇṭha taught this science to Parameshthi, Vaikunṭha and others of his sixty-four pupils. The self-born God imparted it to His will-born pupils. Among these was Kāvya-purusha, born of Sarasvatī. Prajāpati set him to promulgate this science in the three worlds. He taught this to his divine pupils in 18 Adhikaraṇas. Of these, Saḥasrākṣha and other 17 pupils composed separate treatises on the portions learnt by them. On account of these separate treatises, the science was to some extent lost. The whole, therefore, has been abridged by our author and set forth in one book in 18 Adhikaraṇas.

The position of poetics in literature. Our author claims a high position for poetical science both in sacred and in profane literature. Rhetorics, says Rājasekhara, is the seventh *Āṅga*, as without it the meanings¹ of the Vedic texts cannot be grasped. In another place he puts literature by the side of the four profane sciences, saying that it is the fifth² lore, and makes it the fifteenth division of learning embodying all others.

The Kāvya-purusha. The idea of the Kāvya-purusha and his bride Sāhityavidyāvadhū is quite novel in Sanskrit literature. It seems to have been suggested by the Vedapurusha in the Rg-veda, and the Vedic text “यत्नारि यन्नाः—” has been made to praise the Kāvya-purusha. The Goddess of Learning was practising penance

I “अपस्वरादपस्वराः सप्तममङ्गम्” इति भाष्यवर्तिषः । कृते च सत्स्वरूपविराजितादेवार्थान्वयः ॥ p. 3.

II “वयस्यी साहित्यविद्या” इति भाष्यवर्तिषः । “सकलविद्यासाधनानां वयस्यं कथं विद्या-सानम्” इति भाष्यवर्तिषः । p. 4.

on the Himālayas with the desire of having a son. Pleased with her penance, Brahmā gave her a son, afterwards called the Kāvya-purusha. It was from him that metrical speech first originated. Word and meaning make up his body, the different languages his limbs. Sentiment is his soul, and figures of speech are his ornaments. Once upon a time, while Sarasvatī was going to the celestial assembly as a judge, the Kāvya-purusha persisted in following her. In order to prevent him, Bhavānī created Sāhityavidyā-vadhū as his bride and asked her to follow him. The bride had to adopt various sorts of dress and dramatic devices to win him. The Kāvya-purusha was gradually captivated by her, and at the end of the journey, he was wholly won over. The pair was then married in Vatsagulma by the Gāndharva marriage. The different kinds of dress and the dramatic modes adopted by Sāhityavidyā-vadhū in different countries are imitated by the people of those parts.

The literary court of a king-poet.¹ The king-poet should have a special chamber for testing literary compositions. The chamber should have sixteen pillars, four doors and eight turrets. The pleasure-house should be attached to this chamber. In the middle of the chamber there should be an altar one hand high with four pillars and jewelled floor. Here the king should take his seat. On its northern side should be seated Sanskrit poets and behind them Vaidikās, logicians, Paurāṇikās, Smārtās, physicians, astrologers and such others; on the eastern side the Prākṛita poets, and behind them actors, dancers, singers musicians, bards and such others; on the western side the vernacular poets and behind them painters, jewel-setters, jewellers, goldsmiths, carpenters, blacksmiths and such others; and on the southern side Paisācha

राजा कविः कविसमार्थं विदधान् । राजनि वयं सर्वे लोकं कविः स्वात् । स काव्यवर्तुणां
शर्मा वास्येत् । सा घोडसभिः कामधनुर्मिर्नरैरहमिर्वचनाणीमिरुषेता स्वात् । तदनुलभं राक्षः वेतिष्टुहम् ।
मृष्येणभं चतुःसम्मान्तरा हन्माम्रोत्तेषा समणिभूमिका वेदिता । तस्यां राजासत्तम् । दत्तं चोचरतः संरक्षताः
मृष्यो निरिष्टेत् । मृष्यभाषाकविने वो मयापिर्कं प्रवीणः स तेन अपदिश्यते । वत्तनेकम् प्रवीणः स सङ्गम्
तत्र तत्रोपदिष्टेत् । तत्रः परं वेदविषाविदः ग्रामाणिताः शौराणिताः म्यालो मियजो मोहृतिता अन्येऽपि तथा-
विषाः । पूर्वेण प्राङ्गताः कवयः । तत्रः परं नटनरंजभावनकादककाश्रीननुलीलवताकावचरा अन्येऽपि तथा-
विषाः । पश्चिमेणार्धमिणः कवयः । तत्रः परं चित्रलेख्यज्ञो माणिक्यवम्भवा वैदरिषाः सर्पद्वारवर्धकिलोहवरा
अन्येऽपि तथाविषाः । दक्षिणेण मृष्यभाषाकवयः । तत्रः परं मुञ्जहृगणिताः प्लवकलोभिकजम्भकमाताः शक्लोप-
कीविनोऽन्येऽपि तथाविषाः । तत्र यथासुखमाजीनः कामयोगीर्षी मयनेयम् भावयेत् परंतेन च । p. p. 54-55.

poets, and behind them paramours, courtezans, rope-dancers, jugglers, wrestlers and professional soldiers.

Literary Examinations. After giving a very glowing picture of what an ideal poet should be and how he should daily conduct himself, Rājasekhara says that a king should hold assemblies for the examination of the works of poets. He should patronize poets, become the Sabhāpati (President) like the ancient kings Yāsudeva, Sātavāhana, Śūdraka, and Śāhasālika, honour and give donations to the poets, whose works stand the test. Assemblies of learned men (Brahmasabhās) should be held in big cities for examining poetical and scientific works; and the successful should be conveyed in a special chariot (Brahmaratha) and should be crowned with a fillet. Such assemblies for examining in poetry were held in Ujjain. Kālidāsa, Menṭha, Amara, Rūpa, Śūra, Bhāravi, Harichandra and Chandragupta were examined here. Pāṭaliputra was the centre for examinations in sciences. It was after passing from here that Upavarsha, Varsha, Pāṇini, Piṅgala, Vyāli, Vararuchi, and Patañjali got fame as Śāstrakūras.

Literary traditions noted in the Kāvya-mīmāṃsā. Rājasekhara has noted several traditions which are important in the history of Sanskrit literature. Medhāvīrudra and Kumāradāsa were born blind. Śiśunāga, king of Magadha, had prohibited

१ वागुदेवराजस्यैवमन्त्रादिसंग्रहाद्विद्वान् मन्त्रान् समापदीन् दानमानाम्नामनुष्ठुयान् । मन्त्रा-
मन्त्रेषु च काम्यमान्त्रवर्गस्यार्थं ब्रह्मण्यम् कारयेत् । तत्र परीक्षीषीमान् ब्रह्मचरान् बहून्त्यथ । अथै-
वोपनिषदां वाचस्पतिकर्तृता—

the use of cerebrals except *n* and *s'*, *sh*, *h*, and *ksh*, in his harem,¹ and Kuvinda, king of S'ūrasena, the use of harsh conjunct consonants. Sātavāhana, king of Kuntala, had ordered the exclusive use of Prākṛita in his harem, while Sāhasānka, king of Ujjayini, that of Sanskr̥ita.

¹Writing-materials. Rājasekhara says that a poet must have always near him a box, a board with chalk, leaves of the Tāḍi tree or barks of the Bhūrja tree with pens and inkpots, leaves of the Tāla tree with iron nails and well-rubbed plates. It will be seen from this that the palmyra leaves used by the southerners are the leaves of the Tāla tree (Tāladalāni), while those found in the Jain Bhandāra are the leaves of the Tāḍi (Tāḍipatrāṇi).

Quotations in the *Kāvyamīmāṃsā*. The illustrations given in the *Kāvyamīmāṃsā* are literary gems and seem to have been selected from many sources. He has quoted from the *Rāmāyaṇa*, *Mahābhārata*, *Gītā*, *Raghuvamśa*, *Kumārasambhava*, *Vikramorvas'īya*, *S'ākuntala*, *Kirātārjunīya*, *Jānakīharana*; *Kādambarī*, *Hayagrīvavadha*, *Mālatīmādhava*, *Sūryasataka*, *Veṇīsamhāra*, *S'is'upālavadha*, *Mahānūṣaka*, *Mahimnah-stotra* and his own dramas. Yet the major part of these verses remains untraced. Quotations from the *S'is'upālavadha* and *Veṇīsamhāra* show that these poets flourished before the 9th century.

Rhetoricians quoted in the *Kāvyamīmāṃsā*. Rājasekhara has quoted the opinions of Surānanda, S'yāmadeva, Vāmana, Udbhaṭa, Āparājita, Drauṇi, Rudrata, Kālidāsa, Vāk'patirāja, Avantisundarī and Ānanda. Vāmana, Udbhaṭa, Ānanda and Rudrata are well-known as poeticians. As regards the others, though the names of some of them are familiar, we know nothing about their works on poetics. As the opinion of Rudrata is refuted in the *Kāvyamīmāṃsā*, he must be placed earlier than 900 A. D.

Repetitions in the *Kāvyamīmāṃsā*. Rājasekhara frequently repeats whole stanzas in his dramas. In the *Kāvyā-*

1 This is a strong argument in favour of taking this king as a Vṛātya who displayed his hatred towards the harsh sounds current in the orthodox Brahmanical speech.—B. D.

2 सस्य समुद्रिहा सकलवसतिरा, समुद्रकः, सदेमनीकमयीयाजनामि नाटिदवाणि भूमेत्यचो वा; समोदकदकानि तालरुसमि मुसम्युता निचयः मन्मन्मजिदिताः एतु p. 51

mīmāṃsā too the same fact can be easily noted. The verses स्तोमोऽपि (pp. 25 and 83), ज्ञानार्द्रं (pp. 67 and 76), and सविधातुमभिषेक-मुदाचे (pp. 73 and 74) एतास्त्वा (pp. 45 and 82), एतां विलोक्य (pp. 19 and 45) are quoted twice while the verse युगातुरागमित्रेण is quoted thrice (pp. 26, 41 and 83).

Rājas'ekhara's partiality for Kanauj and Pāñchālās. We have seen that Rājas'ekhara was the Upādhyāya of the kings of Kanauj. His partiality for Mahodaya and Pāñchāla can be easily marked in the present work. In the 17th chapter he says that 'directions should be measured from Mahodaya; and in the 3rd he describes the dresses' of the ladies of Mahodaya as adorable. In the *Balarāmāyana* too, he describes Kanauj as a 'very sacred place, and the way of dressing, ornamentation, braiding and speech of its ladies as being studied by the females of other countries. In the same way, the Pāñchālas have been described as the ornament of *Antarvedi*. 'Its people like elegant and new compo-

1 "तथापि महोदय मूलमवधीकृत्य" इति यायावर्षवः ।

Kāvyamīmāṃsā, p. 94

2 तादृक्पद्मगन्तव्यमिदं तद्वत्समानाभिरुन्मिदं रदोक्तिगारहारम् ।

आधोनिगुणपदमण्डलितोपरीय वैष नमस्तत महोदयमुन्मीर्याम् ॥

Kāvyamīmāṃsā, p. 8.

3 इदं पुनस्ततोऽपि मन्दानि नीपरिहितं महोदय नाम नगरं दृश्यते ।

माधवत सुधामन्त्रधामहितं द्विपद्मिनीं गार्हितं भवति गाधिपुरं पुरस्तात् ।

मैत्रेहि देहि शङ्खसिद्धं दृष्टं तदसिततन्मिनि नितम्बवद्भुक्तिम्बौ ॥

इदं द्वयं सप्तमहापतिनं परपरालङ्कारयैकहेतु ।

पुरं च हे आनयिः काम्यकुम्भं सरिष्य गीरीपतिमीतिमाहा ॥

५ गी. ५ ।

यो मार्गं परिधानकर्मणि गिरा वा कृत्स्नमुद्राक्रमे

भक्षिहो नवरीचयेषु रचनं कङ्कणालीपु ॥

इष्टं सुन्दरं काम्यकुम्भं ललनालोके रिहाम्यथ य—

च्छिद्यन्ते सख्यस्तु दिक्षु तरसा तत्कौतुकिन्यं क्षियं ॥

Balarāmāyana, Act. X, 88, 89 & 90,

4 इमे अन्तर्वेदीमूषणं पञ्चाला

यमार्थं न तथानुरज्यन्ति कविश्रीमीनगीर्णम्फने

शास्त्रीवास्तु च लीनिकेषु च यथा मन्त्रास्तु मन्त्रोक्तिषु ।

पञ्चालास्तव पश्चिमेन त इमे नामा गिरा भाजना

तद्दृष्टेतिभीमवत्तु यमुना निस्तेतम चान्तरा ॥

Balarāmāyana, Act X. 86.

sitions, and the works of its poets are well constructed and the mode of their recitation is, as it were, pouring honey in ears.

Rajas'ekhara and the Lātades'a. *Rajas'ekhara* seems to have come much in contact with the *Lātades'a*, probably through his royal patron. He has made *Karpūramañjarī*, the heroine of his play *Karpūramañjarī*, the daughter of the king of the *Lātades'a*. The *Vidhaṣūlabhañjika* also belongs to the king of the same country. In the *Bālarāmāyaṇa*, it is described as the orest¹ of the earth. The elegance of speech and beauty of its ladies are much dilated upon by him in the '*Kāvyamīmāṃsā* and the '*Bālarāmāyaṇa*.

Ancient Indian Geography according to the *Kāvyamīmāṃsā*. *Rajas'ekhara* seems to have been very fond of and much acquainted with the geography of India. In the tenth act of his *Bālarāmāyaṇa*, he describes the countries lying on the way from Ceylon to Ayodhyā. Comprehensive knowledge of the various countries of India is obtained from the 17th chapter of the *Kāvyamīmāṃsā*. Hemachandra and Vāgbhaṭa have borrowed this whole-sale in their works. The information given in this chapter, however, is in brief, as he refers one who wants further information on the subject, to his *Dhuvana-Kośa*.

Rajas'ekhara divides अर्वाक² into five parts 1 पूर्वदेशः, 2 दक्षिणापथः, 3 पश्चिमदेशः, 4 उत्तरापथः and 5 मध्यदेशः.

1 मदमल्लारिणे विषमस्तानिरेयत इव कल्पितः । Act X.

2 पठति कदम्ब कायः मन्त्रं संस्कृतम् ।

विहृता कण्ठोत्पन्नमोन्दरेमुदया ॥

³ *Kāvyamīmāṃsā*, p. 24.

॥ यद्येभिः स्त्रियं संस्कृतम् सुदृष्टं विहृत्य यन्मोदते यच्च मोदतयवन्मणिः कदम्बोत्पन्नमोन्दरेण रमः ।
मये चूरीवर्गं वरं दक्षिणेणाम्बुजं वरवर्त्ताहारोत्पन्नमि वरव सुदृष्टं दृष्टेतिमेवमम् ॥

दिव--

मन्त्रं कदम्बोत्पन्नमोन्दरेमुदया ।

मन्त्रमपि कदम्बोत्पन्नमोन्दरेमुदया । *Bālarāmāyaṇa*, Act x, 48-49.

पूर्वदेश is the part lying east of Benāres. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 अङ्ग	9 नेपाल	1 सुदहुह	1 खोण	1 लम्बी
2 कलिङ्ग	10 पुण्ड्र	2 लोहितगिरि	2 लौहिख	2 मन्थिपर्णक
3 कोसल	11 आग्ज्योविष	3 चकोर	3 गङ्गा	3 अमर
4 तोयल	12 तामलिषक	4 द्युर्	4 करतोया	4 दाङ्गा
5 उदकल	13 मल्ल	5 नेपाल	5 कपिला	5 कस्तुरिका
6 मगध	14 माडगतक	6 कामरुप	etc.	
7 सुदूर	15 सुद्ध	etc.		
8 विदेह	16 ब्रह्मोत्तर etc.			

The portion lying beyond माहिष्मती is दक्षिणापथ. It consists of:—

Countries.		Mountains.	Rivers.	Products.
1 महाराष्ट्र	14 चौड	1 विन्ध्यदक्षिणपाद	1 नर्मदा	Same as those of the Malayas.
2 माहिष्मक	15 दण्डक	2 महेन्द्र	2 तापी	
3 अश्मक	16 पाण्ड्य	3 मलय	3 पयोष्णी	
4 विदर्भ	17 पल्लव	4 नेकल	4 गोदावरी	
5 कुन्तल	18 गात्र	5 पाल	5 कावेरी	
6 कर्णकेशिक	19 नासिक्य	6 मधर	6 नैमरथी	
7 सूर्यारक	20 कोङ्कण	7 सहा	7 वेणा	
8 काशी	21 चोहगिरि	8 श्रीपर्वत	8 कृष्णवेणा	
9 केरल	22 बलार etc.	etc.	9 बङ्गुरा	
10 कावेर			10 तुङ्गभद्रा	
11 मुरल			11 ताम्रपर्णी	
12 घानवातक			12 उत्पलावती	
13 सिङ्गल			13 रवणगङ्गा etc.	

The portion lying beyond देवसभा is पश्चादेश. It contains:—

Countries.		Mountains.	Rivers.	Products.
1 देवसभा	6 वच्छीय	1 गोवर्धन	1 सरस्वती	1 वतीर
2 सुराष्ट्र	7 आनत	2 गिरिनगर	2 शुभ्रवती	2 पील
3 दशेरक	8 अर्बुद	3 देवसभा	3 बर्तप्रा	3 गुग्गुल
4 प्रवण	9 ब्राह्मणवाह	4 माल्यशिखर	4 गही	4 खर्जूर
5 मयुकच्छ	10 यवन etc.	5 अर्बुद etc.	5 हिहिवा etc.	5 वरभ etc.

The portion lying beyond वृधूदक is उत्तरपथ. It comprises:—

Countries		Mountains.	Rivers.	Products.
1 शक	12 तक्षण	1 हिमालय	1 गङ्गा	1 सरल
2 केरय	13 तुषार	2 वलिन्द	2 सिन्धु	2 देवदारु
3 बोकाण	14 तुदन्क	3 इन्द्रकील	3 सरस्वती	3 ब्राक्षा
4 हण	15 बर्षर	4 चन्द्रावल etc.	4 शतद्रु	4 कुङ्कुम
5 वाणायुज	16 हरदूर		5 चन्द्रभागा	5 चमर
6 वाम्बीज	17 ह्रुदक		6 यमुना	6 अजिन
7 बाहीक	18 राहुड		7 द्रावती	7 साँवीर
8 बह्व	19 हंसमार्ग		8 वितस्ता	8 श्रोतोञ्जन
9 विम्पाक	20 रमठ		9 विरासा	9 मेन्धक
10 कुलन	21 वरवण्ड etc.		10 उह	10 वेदु
11 कीर			11 देविग etc.	11 तुल etc.

Between these lies the मध्यदेश.

Dialects of different parts of India. From the *Kātyāyanaśikṣā* we gain some knowledge as to what particular dialects were spoken in different parts of India. 'Gaudas and other people spoke Sanskrit, Lāṭās were fond of Prākṛit, those living in Mārwar,

1 गीशापा संस्कृतभाषाः परिविशिष्टाः प्राहने लाटदेशाः
मागधराजयोगाः संस्कृतवस्तुवहभाषाभाषाः ।
आवन्त्याः प्रायिकाः सह दक्षिणवर्धमानाः भवन्ते
ये मध्यदेशदेशे निवसन्ति न हि सर्वभाषाभिः ॥ p. 51.

Takka and Bhāḍānaka were fond of Apabhraṃśa, those living in Avanti, Paṇyātra and Daśapura used Bhutaḅbāṣhā, while those living in the Madhyadeśa were well-versed in all languages.

Rājas'ekhara's love for Prākṛita languages. It is said in the prologue of the *Bālarāmāyana* that Rājasekhara was well-versed in all languages.¹ His definition of a Kavirāja also requires that he should be proficient in various languages. To him all the languages should be equal.² His *Karpūramaijari* would seem to be an illustration of this. In another place, he says that a good poet should pay attention to all the languages according to his ability, taste and curiosity. 'One and the same idea assumes, different forms of beauty according to the language in which it is expressed. A poet, whose intellect is thus ready in all the languages acquires fame all throughout the world.' In the *Balarāmāyana*, he describes 'Prākṛita as elegant and possessing natural sweetness, Apabhraṃśa as very elegant, and Bhutaḅbāṣha as well-formed.' In the *Karpūramaijari*, it is said that Sanskrit compositions are harsh, while those in Prākṛit are smooth.

The modes of speech and recitation of ancient Indians. Much interesting information about the modes of speech and recital of peoples of different countries of ancient India can be derived from the 7th chapter of the *Kavyamīmāṃsa*. Māgadhās and some others living east of Benares speak Sanskrit well, but are

1 रावभाषाविचक्षणश्च स एवमाह ।

2 स्वतन्त्रस्य पुनरेकवत् सर्वा अपि भाषा श्रु । वा-वमीमांसा P 51.

3 संस्कृतवत् सर्वास्यपि भाषासु यथासायमर्थं यथासुखि यथाकौतुकं चापहितं स्यात् । Ibid. p 48.

4 शब्दोऽर्थे सरसलोकस्या समुच्चयिरचनं प्राकृत्येनापरोऽस्मिन्

न-वोऽपभ्रंशनीमि निमपरमपरो भूतभाषाकमेव ।

दिशामि कोऽपि नास्मिभवति चतसुमि निच नश्चिद्विनेक

यस्येव पी अपत्रा सपयनि मुनयेसस्य वीर्णिगन्नि ॥ Ibid. pp 48 and 49

5 गिर धन्या दिव्या प्रकृतिगधुरा प्राकृतगुर सुभन्वोऽपभ्रंशं सरसरचनं भूतवचनम् ।

निमिता ष यान् किमपि कृमनीयाश्च त दमे विनदा यस्तेषां स खड्ग निखिलेऽस्मिन् नविष्टा ॥

Balarāmāyana Act I 10

6 परसा सकञ्जना पाउवव-भो नि होर सुउप्यारो ।

डुरितमदिलान्ने चेतिअमिह तर चेतिअमिहाण ॥

Karpūramaijari Act. I 4

7 "पठन्ति संस्कृतं शुभं कुण्डा प्राकृतवाचिने ।

८ सायणजीन पूर्वेष्वे वेवेवि-मगपा-य ॥' p 33

blunt in *Prākṛit*. ¹A *Gauḍa* cannot speak *Prākṛit* well. Either he should give up the attempt or the *Prākṛit* language should be otherwise. A *Gauḍa Brāhman* is neither a very clear nor a confused, neither a harsh nor a very soft, neither a deep nor a very loud speaker. ²Whatever may be the sentiment, style or quality, all the *Karṇāṭas* recite proudly making a twangling sound at the end. ³*Drāviḍas*, without any exception, recite either prose, poetry or mixture of both in a musical way. ⁴The *Lāṭas* who have hatred for *Sanskrit*, speak beautiful *Prākṛit* with their warbling tongue. ⁵The people of *Surāshṭra* and *Travana*, etc., speak *Sanskṛita*, stimulating it with an admixture of *Apabhrāṃśa*, so as to impart beauty to their speech. ⁶The *Kashmīrians* are good poets through the favour of *Sarasvatī*; yet their mode of reciting sounds to the ear like a mouthful of *Gudūchi* (*cocculus cordifolius*). ⁷The poets of the *Uttarāpatha*, though refined, recite with a nasal sound. ⁸Rich in properties, with the voice corresponding to the style and the perfection of arrangement of words, and divided into *cousuras*, the sweet recitation of the *Pāṇchāla* poets is, as it were, a flow of honey in ears.

Female education in Rājas'ekhara's time. *Rājas'ekhara's* views in this connection were very forward and liberal. He says

- 1 आह स—"महन्निदापयामि त्वा स्थापिकरजिह्वसया ।
गौडरसशु वा नाभामन्या वाङ्मु सरसती ॥
नातिरपहो न चाश्लिष्टो न रुद्धो नातिकोमलः ।
न मन्दो नातिगारक्ष पाठी गौडेषु बाहवः ॥
- 2 रसः कोऽप्यस्तु वाप्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
सगर्वं सर्वकर्णायद्वकारी चरपाठिनः ॥
- 3 गद्ये पद्येऽथवा मित्रे नाभ्ये काव्यमनया अपि ।
गैयगर्भे स्थितः पाठे सर्वोऽपि द्विष्टः कविः ॥
- 4 पठन्ति शठम लाटां प्राकृष संस्कृतदिष" ।
विद्वद्वा रुतिलोत्तापलम्पसौन्दर्यमुद्रया ॥
- 5 मुराहव्रज्याणा ये पठन्त्यपि न गौडवत् ।
अपभ्रंशवर्दमानि ते संस्कृतवचासपि ॥
- ॥ शारदायाः प्रसादेन वाचसीरः सुकविर्जनः ।
वर्णे गुह्यपीयूषपक्षिणां पाठकम्" निमु । ॥
- 7 सतः पुरस्ताद्वचनं ये मन्वन्तु चरापये ।
ते महत्सवि संसारे क्षान्तुनामिकापाठिनः ॥
- ॥ मार्गाभुजेन निजदेन निषिर्गुणानां सम्पूर्णजगैरचनो यतिविनिश्चक" ।
पाभालपण्डितमुदां सुमनः कवीनां मोक्षे मधु क्षरति विद्वज्ज वाच्यपाठः ॥ pp. 32 & 34.

that 'women too may become poetesses like men. Accomplishment is intimately connected with the soul, but does not depend upon the distinction of the sex. In his time daughters of princes and prime ministers, courtezans and wives of jesters were found well-versed in sciences, and poetesses too.

Foreign travel and the dress question. It appears from the *Kavyamimamsa* that 'ancient poets used to travel to foreign countries and islands, and utilized their experience in those countries in their works. As regards the 'dress to be worn, it is said that divine and other beings should be represented as putting on the dress of the country where they live for the time being. In one's own country, however, one may adopt any dress one likes.

The Colour question of Indians. From the 'Kavīsamaya, we get some idea of the colours of Indians. The colour of the easterners has been described as brown, that of southerners as dark, that of westerners as white, that of northerners as fair, while that of persons living in the Mīrdhiyadeśa as dark, brown and white.

1. पुरुषवत् बोधितोऽपि कवीमयेयु । संस्वारो ह्याग्नि समवेति । न सौम्य पौरुष वा विनागमपेक्षते । श्रूयते वृद्धन्ते च राजपुत्र्यो महामानुजितरो गणिका कौतुकिभाषाश्च शास्त्रप्रदत्तपुद्गल एववक्ष ॥ p 53
2. किञ्चन महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन तत्रत्या व्यवहर्ति निबध्नन्ति स्म । p 13
पूर्वे हि विद्वांसः सदसत्पारा साह न वेदमनसाश्च शास्त्राणि चाबुञ्च देशा तराणि द्वीपा तराणि च परिभ्रम्य p 78
3. तत्र पर दिवावा अपि य देशमधिवसेदुस्तदेव्य देशमाश्रयतो निबधनीया । स्वभूमी तु नामचर । p 10
4. तत्र पीरस्थानां श्यामो वर्णः दाक्षिणात्याना कृष्णः, पाशात्याना पाण्डुः, उदीच्याना गौरः, मध्यदेश्याना कृष्णः श्यामो गौरश्च । p 96.

ABBREVIATIONS.

A—the palm-leaf MS. of काव्यमीमांसा deposited in the Fofaliā Wada Bhandār at Pattan.

B—the paper MS. comprising काव्यमीमांसा and कविरहस्यवृत्ति deposited in the Wādi Parāśvanātha Bhandar at Pattan.

C—the palm-leaf MS. in the Bhandar at Jaisalmere dated Samv. 1216 from which B was copied.

K—काव्यानुशासन of हेमचन्द्र printed in the 'Kāryamālā' Series.

V—काव्यानुशासनविवेक of हेमचन्द्र printed in the same Series.

VA—the first MS. of काव्यानुशासनविवेक.

VB—the second MS. of the same work dated Samv. 1668.

VC—the third MS. of the same work dated as above.

(Of the three MSS. of विवेक two are in the Central Library and the third cannot be traced).

SUMMARY.

प्रथमोऽध्यायः

श्रीकण्ठस्य परमेष्ठिवैकुण्ठाविभ्यश्चतुःपष्टये शिष्येभ्यः काव्यशास्त्रोपदेशः । सार-
स्वतकाव्यपुरुषात्काव्यविद्याप्रवृत्तिः । सहस्राक्षादिभ्यो दिव्येभ्यः काव्यविद्यास्नात-
केभ्यः काव्यविद्याया अष्टादशाभिकरणीप्रवचनम् । तेषां पृथक्पृथक् स्वशास्त्रविरचनम् ।
प्रकीर्णत्यात्तेषां किञ्चिदुच्छेदेन ग्रन्थकर्ता सङ्क्षेपेणास्य ग्रन्थस्य प्रणयनम्, एतद्वन्धा-
ध्यायनिर्देशश्च । p. 2

द्वितीयोऽध्यायः

शास्त्रं काव्यं चेति वाक्यं द्विधा । शास्त्राणां परिसङ्ख्यानं, लक्षणं, सूत्रादि-
भिर्ज्ञेयां प्रणयनम् । वृत्तिपद्धतिभाष्यसमीक्षाटीकापञ्चिकाकारिकायार्तिकानीति
शास्त्रभेदाः, तेषां व्याख्याश्च । साहित्यविद्याया व्याख्या । p. 5

तृतीयोऽध्यायः

सरस्वत्याः पुत्रेच्छा । स्वयम्भूवर्दानम् । सरस्वत्याः काव्यपुरुषोत्पत्तिः । हस्य
छन्दस्वद्वागुच्चारणम् । काव्यपुरुषस्य स्तुतिर्वर्णनं च । सारस्वतेयस्य वंशानसे वात्सी-
फये च छन्दस्वद्वाक्सञ्चारणम् । काव्यपुरुषस्य सरस्वत्या ब्रह्मलोकेऽनुगमनम् ।
सन्निपर्तनाय तद्वशीकरणार्थं साहित्यविद्यायधूत्पादनं, तस्यै काव्यपुरुषानुपर्तनाय, का-
व्यविद्यास्नातकेभ्यश्चेतयोः परितस्तवनायादेशः । प्रथमं प्राचीं प्रति चलनम् । तत्र
काव्यपुरुषमभिपुञ्जाना सा औमेयी यं वेष ययेष्टमसेविष्ट स तत्रलाभिः
स्त्रीभिरनुकृतः । सा औडूमागधीप्रवृत्तिः । गौडाद्रनावेपवर्णनम् । तयोरेनुसारेण
भारतीवृत्तिगौडीरीत्योः प्रादुर्भावः । ततः पाञ्चालाय प्रति चलनम् । पाञ्चालम-
ध्यमाप्रवृत्तिसात्वतीवृत्तिपाञ्चालीरीतीनां प्रादुर्भावः । ततोऽनन्तीं प्रति चलनम् ।
तन्नेपध्यानुसारेण आयन्तीप्रवृत्तिसात्वतीवैशिकीवृत्तीनां प्रादुर्भावः । ततो दक्षिणां
प्रति चलनम् । तत्र दक्षिणात्याप्रवृत्तिवैशिकीवृत्तिवैदर्भीरीतीनां प्रादुर्भावः । सम्पू-
र्णतया च काव्यपुरुषस्य वशीकरणम् । विदर्भेषु वत्सगुल्मे तयोगान्धर्वपत्परि-
णयनम् । ततो विनिवृत्त्य तेषु प्रदेशेषु निहत्य तुषारगिर्यागमनम् । गौरीसरस्वतीभ्यां
यन्दनेन । तयोरासीर्पादेन वयिमानसनिवासकरणं वविलोकस्वर्गसर्गश्च । p. 10

न्यापारः वैभक्तः, शक्तः, शक्तिविभक्तिमयश्चेति । तेषां व्याख्या उदाहरणानि च ।
एकाख्यातम्, अनेकाख्यातम् (सान्तरं निरन्तरञ्च), आवृत्ताख्यातम्, एषामिधेया-
ख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्, समुच्चिताख्यातम्, अध्याहृताख्यातम्,
कृदभिहिताख्यातम्, अनपेक्षिताख्यातमिति वाक्यं दशधा । गुणवदलङ्कृतञ्च वाक्य-
मेव काव्यम् । असत्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्यमिति मतनिरासः । असदुप-
देशकत्वान्नोपदेष्टव्यमिति मतनिरासः । असभ्यार्थाभिधायित्वान्नोपदेष्टव्यं काव्य-
मिति मतस्य श्रुतौ च शास्त्रे चैतदर्थस्योपलब्ध्येनिरासः ।

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सप्तमोऽध्यायः

ग्राह्यं, शैवं, वैष्णवमिति त्रयेष्वेव पुराणादिमतेन वाक्यं त्रिधा । स्थायन्मुवं,
ऐश्वरं, आर्पम्, आर्पिकम्, आर्पिपुत्रकं चेति ग्राह्यं वचः पञ्चधा तेषां व्याख्याः ।
सारसप्तकवीनां मते तु ब्रह्मविष्ण्वादिशिष्येषु चतुःषष्ट्युपदिष्टं वचः पारमेश्वरम् ।
क्रमेण चैतस्य देवैर्देवचोनिभिश्च यथामत्युपजीव्यमानत्वादिन्यत्वेन व्यपदेशः । तच्च
वैयुधं, वैशाधरं, गान्धर्वं, योगिनीगतं चेति चतुर्धा । तेषां सव्याख्योदाहरणानि । वैष्ण-
वस्य मानुपत्वेन व्यपदेशः । तच्च वैदर्भी, गौडीया पाञ्चाली चेति रीतित्रयभेदेन त्रिधा ।
काकुर्वन्नोक्तिर्नाम शब्दालङ्कारोऽयमिति रत्नमवस्य निरासः । काकोः पाठधर्मत्वम् ।
साकाङ्क्षा निराकाङ्क्षा, चेति तस्या द्वैविध्यम् । आक्षेपगर्भा, प्रभगर्भा, वितर्कगर्भा, चेति
त्रिधा साकाङ्क्षा । निराकाङ्क्षाऽपि विधिरूपा, उत्तररूपा, निर्णयरूपेति त्रिविधा ।
तासामुदाहरणानि । अभ्युपगमानुनयकाङ्क्षाहरणम् । अभ्यनुस्रोपदासकाङ्क्षा-
हरणम् । त्रिचतुरकाङ्कयोगोदाहरणे । काकुलनायां सामान्यपाठप्रतिष्ठायां च
सङ्ग्रहश्लोकाः । मगधगौडकर्णाटद्रविडलण्टमुगट्काश्मीरोत्तरापथपाञ्चालोद्भवानां
कवीनां पाठप्रतिष्ठायां परिकरश्लोकाः ।

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अष्टमोऽध्यायः

श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजनिदान्तत्रयी,
श्लोको, विरचना, प्रकीर्णकं, उचितसंयोगः, योक्तृसंयोगः, उत्पाद्यसंयोगः, संयो-
गविकारः इत्येताः काव्यार्थानां षोडश योनयः । श्रौत-स्मार्त-वेतिहासिक-पौराणिक-
नैमांसिक-सांख्यीय-न्यायवैशेषिकीय-पौद्गीय-लौक्यायतिक-आर्हत-शैवसिद्धान्तीय-पा-
श्चात्य-बौद्धमिद्धान्तीय-नाट्यशास्त्रीय-कामसूत्रीय-लौकिक-विरचनाविषयक-दृष्टान्ति-

स्वीकरणापरनामधेयं हरणम् । तद्वदर्थप्रयोगे व्यस्तार्थप्रयोगे च । पाद एवान्यथात्व-
करणं पादोनहरणं वा न स्वीकरणम् । भिन्नार्थानां पादानामेकेन पादेनान्वयनं कवि-
त्यमेव, तद्वत् कतिपयपदैकदेशप्रयोगी । वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं
हरणं वा । परकीयस्य स्वीयत्वेन विलपनं दोषोदाहरणम् । मूल्यक्रयोऽपि हरणम् ।
नास्त्यचौरः कविजनः, परं तु यो निगूहितुं जानाति, स विना वाच्यं नन्दति ।
कविः कश्चिदुत्पादकः, कश्चित्परिवर्तकः, कश्चिदाच्छादकः, कश्चित्संवर्गकः, परं तु यः
शब्दार्थोक्तिषु किञ्चन नूतनं पश्येत्, प्राच्यं किञ्चन बोद्धिसेत्, स महाकविः । p. 62

द्वादशोऽध्यायः

अर्थहरणस्य विचारः । अन्ययोनिर्निवृत्तयोनिरयोनिरिति त्रयो भेदाः । अन्ययो-
निर्द्विधा प्रतिविम्बकल्प आलेख्यप्रत्यक्ष । निवृत्तयोनिरपि द्विधा तुल्यदेहितुल्यः पर-
पुरप्रवेशसदृशश्च । अयोनिः पुनरेकादश एव । व्याख्या उदाहरणानि च प्रतिविम्ब-
कल्पादिचतुर्णामर्थानाम् । अमीपामर्थानामयत्कान्तवयान्वर्याः भ्रामक्युन्मककर्पक-
त्रायकाः चत्वारः लौकिकाः फययः । पञ्चमश्च चिन्तामणिरलौकिकोऽदृष्टचरार्थदर्शी ।
तेषां द्वादश्याः । चिन्तामणेः लौकिकलौकिकमिश्रत्वेन त्रयो भेदाः । तेषामुदाहर-
णानि । प्रतिविम्बकल्पादिचतुर्णामर्थानां प्रत्येकमाष्टव्यवशाद्द्वित्रिंशद्वरणोपायाः ।
तत्र प्रतिविम्बकल्पस्याष्टौ विकल्पाः व्यस्तकाः, गण्डः, तैलपिन्दुः, नटनेपथ्यं,
छन्दोपिनिमयः, हेतुव्यत्ययः, सङ्क्रान्तकं, सम्पुदश्च । तेषामुदाहरणानि । सोऽपं
फवेरयकवित्यदायी सर्पधा प्रतिविम्बकल्पः परिहरणीयः । p. 68

त्रयोदशोऽध्यायः

आलेख्यप्रत्यतुल्यदेहितुल्यपरपुरप्रवेशमदृशानां प्रत्येकमष्टौ भेदाः । तत्र सप्त-
मः, विभूषणमोषः, ध्युत्क्रमः, विशेषोक्तिः, उत्तंसः, नटनेपथ्यम्, एरुपरिकर्यः,
प्रज्ञापतिः इति आलेख्यप्रत्यस्य अष्टौ भेदाः । विषयपरिपतंसः, द्वन्द्वविच्छित्तिः,
रत्नमाला, सातोद्देशः, चूलिका (संयादिनी विसंयादिनीनि द्विरूपा), विषानाप-
हारः, मानिक्यपुञ्जः, कन्द इति तुल्यदेहितुल्यस्याष्टौ भेदाः । अनयोर्मागयोगानुमा-
हत्यम् । दृढपुच्छं, प्रतिकद्राकं, पशुगंधारः, धातुवादः, मत्सारः, जीषलीयकः,
भापमुद्रा, तद्विरोधी इति परपुरप्रवेशमदृशस्य अष्टौ भेदाः इति द्वात्रिंशद्वर-
णोपायाः । अर्थव्यपरीत्वेन च तेषां प्रतियोगिनः । एतेषां दानोपादानविज्ञाने
कवित्वम् । p. 78



राजशेखरविरचिता काव्यमीमांसा ।

कविरहस्यम् ।



प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ।

अथातः काव्यं मीमांसिष्यामहे यथोपदिदेश श्रीकण्ठः परमेष्ठि-
वैकुण्ठादिभ्यश्चतुःषष्टये शिष्येभ्यः, सोऽपि भगवान्स्वयम्भूरिच्छा-
जन्मभ्यः खान्तेवासिभ्यः । तेषु सारस्वतेयो वृन्दीयसामपि वन्यः
काव्यपुरुष आसीत् । तं च सर्वसमयविदं दिव्येन चक्षुषा भविष्य-
दर्शदर्शिनं भूर्भुवःस्वस्त्रितयवर्त्तिनीषु प्रजासु हितकाम्यया प्रजापतिः ६
काव्यविद्याप्रवर्त्तनायै प्रायुङ्क्त । सोऽष्टादशाधिकरणीं दिव्येभ्यः
काव्यविद्यास्नातकेभ्यः सप्रपञ्चं प्रोवाच । तत्र कविरहस्यं सहस्राक्षः
समाधासीत्, औक्तिकमुक्तिगर्भः, रीतिनिर्णयं सुवर्णनाभः, आनुप्रा-
सिकं प्रचेतायनः, यमकानि चित्रं चित्राद्द्वन्द्वः, शब्दश्लेषं शेषः, वास्तवं
पुलस्त्यः, औपम्यमौपकायनः, अतिशयं पाराशरः, अर्थश्लेषमुत्तम्यः, १०
वभयालङ्कारिकं कुबेरः, वैनोदिकं कामदेवः, रूपकनिरूपणीयं भरतः,
रसाधिकारिकं नन्दिकेश्वरः, दोषाधिकरणं धिपणः, गुणोपादानिक-
मुपमन्युः, औपनिषदिकं कुचमारः इति ततस्ते पृथक् पृथक् स्वशा-
स्त्राणि विरचयाञ्चक्रुः । इत्थङ्कारञ्च प्रकीर्णत्वात् सा किञ्चिदुचिच्छिद
इतीयं प्रयोजका(ना)ङ्गवती सङ्क्षिप्य सर्वमर्थमल्पग्रन्थेनाष्टादशाधि- १५
करणीं प्रणीता । तस्या अयं प्रकरणाधिकरणसमुद्देशः । शास्त्रसङ्ग्रहः

१ चित्राद may go with यमकानि too, or all MSS may have omitted the name of the teacher of Yamakas

शास्त्रनिर्देशः, काव्यपुरुषोत्पत्तिः, पदवाक्यविवेकः, पाठप्रतिष्ठा,
अर्थानुशासनं, वाक्यविधयः, कविविशेषः, कविचर्या, राजचर्या,
काकुम्भकाराः, शब्दार्थहरणोपायाः, कविसमयः, देशकालविभागः,
भुवनकोशः, इति कविरहस्यं प्रथममधिकरणमित्यादि ।

- ५ इति सूत्राण्यथैतेषां व्याख्या भाष्यं भविष्यति ।
समासव्यासविन्यासः सैष शिष्यहिताय नः ॥
चित्रोदाहरणैर्गुर्वी ग्रन्थेन तु लघीयसी ।
इयं नः काव्यमीमांसा काव्यव्युत्पत्तिकारणम् ॥
इयं सा काव्यमीमांसा मीमांसा यत्र वाग्लवः ।
१० वाग्लवः न स जानाति न विजानाति यस्त्विमाम् ॥
यायावरीयः सङ्क्षिप्य मुनीनां मतविस्तरम् ।
व्यकिरोत्काव्यमीमांसां कविभ्यो राजशेखरः ॥

इति राजशेखरकृता काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
प्रथमोऽध्यायः शास्त्रसङ्ग्रहः ॥

१५ द्वितीयोऽध्यायः शास्त्रनिर्देशः ।

- इह हि वाङ्मयमुभयथा शास्त्रं काव्यं च । शास्त्रपूर्वकत्वात् का-
व्यानां पूर्वं शास्त्रेष्वभिनिविशेत् । न ह्यप्रवर्तितप्रदीपास्तंमसि तत्त्वा-
र्थसार्थमध्यक्षयन्ति । तत्र द्विधा—अपौरुषेयं पौरुषेयं च । अपौरुषेयं
श्रुतिः । सा च मन्त्रब्राह्मणे । विवृतक्रियातन्त्रा मन्त्राः । मन्त्राणां स्तुति-
२० निन्दाव्याख्यानविनियोगग्रन्थो ब्राह्मणम् । ऋग्यजुःसामवेदाम्त्रयी ।
अथर्वणश्च तुरीयः । तत्रार्थव्यवस्थितपादा ऋचः । ताः सगीतयः सा-
मानि । अञ्छन्दांस्यगीतानि यजुंषि । ऋचो यजुंषि (सामानि) चाथ-
र्वणं त इमे चत्वारो वेदाः । इतिहासवेदघनुर्वेदौ गान्धर्वायुर्वेदाद्यपि
चोपवेदाः । “वेदोपवेदात्मा सार्ववर्णिकः पञ्चमो गेयवेदः” इति द्रौहि-
२५ णिः । “शिक्षा, कल्पो, व्याकरणं, निरुक्तं, छन्दोविचितिः, ज्योतिषं च

पडङ्गानि” इत्याचार्याः । “उपकारकत्वादलङ्कारः सप्तममङ्गम्” इति यायावरीयः । ऋते च तत्स्वरूपपरिज्ञानाद्वेदार्थानवर्गतेः । यथा—

“द्वा सुपर्णा सयुजा सखाया समानं वृक्षं परिपस्वजाते ।

तयोरन्यः पिप्पलं स्वाद्वत्ति अनश्नन्नन्यो अभिचाकशीति ॥”

सेयं शास्त्रोक्तिः । प्रत्यधिकरणं च ऋचं यजुः सामाथर्वणं द्राघ्यं 5
चोदाहृत्य भाषामुदाहरिष्यामः । तत्र वर्णानां स्थानकरणप्रयत्ना-
दिभिः निष्पत्तिनिर्णयिनी शिक्षा आपिशलीयादिका । नानाशा-
खाधीतानां मन्त्राणां विनियोजकं सूत्रं कल्पः । सा च यजुर्विद्या ।
शब्दानामन्वाख्यानं व्याकरणम् । निर्वचनं निरुक्तम् । छन्दसां
प्रतिपादयित्री छन्दोविचितिः । ग्रहगणितं ज्योतिषम् । अलङ्कार- 10
व्याख्यानं तु पुरस्तात् ।

पौरुषेयं तु पुराणम्, आन्वीक्षिकी, मीमांसा, स्मृतिवृत्तमिति चत्वारि शास्त्राणि । तत्र वेदाख्यानोपनिषन्धनप्रायं पुराणमष्टाद-
शधा । यदाहुः—

“सर्गः प्रतिसंहारः कल्पो मन्वन्तराणि वंशविधिः ।

15

जगतो यत्र निबद्धं तद्विशेषं पुराणमिति ॥”

“पुराणप्रविभेद एवेतिहासः” इत्येके । स च द्विधा परि(र)क्रियापु-
राकल्पाभ्याम् । यदाहुः—

“परि(र)क्रिया पुराकल्प इतिहासगतिर्द्विधा ।

स्यादेकनायका पूर्वा द्वितीया बहुनायका ॥”

20

तत्र रामायणं भारतं चोदाहरणं । आन्वीक्षिकीं तु विद्यावसरे
वक्ष्यामः । निगमवाक्यानां न्यायैः सहस्रेण विवेकी मीमांसा ।
सा च द्विविधा विधिविवेचनी ब्रह्मनिदर्शनी च । अष्टादशैव
श्रुत्यर्थस्मरणात्स्मृतयः । “तानीमानि चतुर्दश विद्यास्थानानि, यदुत
वेदाश्चत्वारः, पडङ्गानि, चत्वारि शास्त्राणि” इत्याचार्याः । तान्येतानि 25
कृत्स्नामपि मूर्धुवःस्वस्वार्थी व्यासज्य वर्तन्ते । तदाहुः—

“विद्यास्थानानां गन्तुमन्तं न शक्नो

जीवेद्वर्षाणां योऽपि साग्रं सहस्रम् ।

तस्मात्सङ्क्षेपादर्थसन्दोह उक्तो
व्यासः संत्यक्तो ग्रन्थभीरुप्रियार्थम् ॥”

“सकलविद्यास्यानेकायतनं पञ्चदशं कान्यं विद्यास्थानम्” इति
यायावरीयः । गद्यपद्यमयत्वात् कविधर्मत्वात् हितोपदेशकत्वाच्च
तद्वि शास्त्राण्यनुधावति । “वार्त्ता कामसूत्रं शिल्पिशान्त्रं दण्ड-
नीतिरिति पूर्वैः सहाष्टादश विद्यास्थानानि” इत्यपरे । आन्वीक्षिकी
त्रयी वार्त्ता दण्डनीतिश्चेति विद्याः । “दण्डनीतिरेवैका विद्या”
इत्यौशनसाः । दण्डभयाद्धि कृत्स्नो लोकः स्वेषु स्वेषु कर्मस्ववतिष्ठते ।
“वार्त्ता दण्डनीतिर्द्वे विद्ये” इति बार्हस्पत्याः । वृत्तिर्विनयग्रहणं च
10 स्थितिहेतुलोकयात्रायाः । “त्रयीवार्त्तादण्डनीतयस्तिस्त्रो विद्याः”
इति मानवाः । त्रयी हि वार्त्तादण्डनीत्योरुपदेष्टी । “आन्वीक्षिकी-
त्रयीवार्त्तादण्डनीतयश्चतस्रो विद्या” इति कौटिल्यः । आन्वी-
क्षिक्या हि विवेचिता त्रयी वार्त्तादण्डनीत्योः प्रभवति । “पञ्चमी
साहित्यविद्या” इति यायावरीयः । सा हि चतसृणामपि विद्यानां
15 निष्पन्नः । आभिर्धर्मार्थौ यद्विद्यात्तद्विद्यानां विद्यात्यम् । तत्र
त्रयी व्याख्याता । द्विधा चान्वीक्षिकी पूर्वोत्तरपक्षाभ्याम् । अर्ह-
द्भदन्तदर्शने लोकायतं च पूर्वः पक्षः । साहसं न्यायवैशेषिकौ
चोत्तरः । त इमे पदं तर्काः । तत्र च तिस्रः कथा भवन्ति यादो,
जल्पो, वितण्डा च । मध्यस्थयोस्तत्त्वावबोधाय वस्तुतत्त्वपरामर्शो
20 यादः । विजिगीषोः स्वपक्षसिद्धये छलजातिनिग्रहादिपरिग्रहो
जल्पः । स्वपक्षस्यापरिग्रहाग्री परपक्षस्य दूषयित्री वितण्डा ।
कुपिपाशुपाल्ये यणिज्या च वार्त्ता । आन्वीक्षिकीत्रयीवार्त्तानां
योगक्षेमसाधनो दण्डस्तस्य नीतिर्दण्डनीतिः । तस्यामायत्ता लोक-
यात्रा । इति शास्त्राणि । सामान्यलक्षणं वैषाम्—

25 “सरिनामिव प्रवारास्तुच्छाः प्रथमं यथोत्तरं विपुलाः ।
ये शास्त्रसमारम्भा भवन्ति लोकस्य ते यन्त्राः ॥”

सूत्रादिभिश्चैषां प्रणयनम् । तत्र सूत्रणात् सूत्रम् । यदाहुः—

“अल्पाक्षरमसन्दिग्धं सारवद्विश्वतो मुखम् ।

अस्तोभमनवद्यत्र सूत्रं सूत्रकृतो विदुः ॥”

सूत्राणां सकलसारविवरणं वृत्तिः । सूत्रवृत्तिविवेचनं पद्धतिः ।
आक्षिप्य भाषणाद्भाष्यम् । अन्तर्भाष्यं समीक्षा । अवान्तरार्थवि- 5
च्छेदश्च सा । यथासम्भवमर्थस्य टीकनं टीका । विषमपदभञ्जिका
पञ्जिका । अर्थप्रदर्शनकारिका कारिका । उक्तानुक्तदुरुक्तचिन्ता
वार्त्तिकमिति शास्त्रभेदाः ।

“भवति प्रथयन्नर्थं लीनं समभिभुतं स्फुटीकुर्वन् ।

अल्पमनल्पं रचयन्ननल्पमल्पं च शास्त्रकविः ॥”

10

शास्त्रैकदेशस्य प्रक्रिया प्रकरणम् । अध्यायादयस्त्युवान्तरवि-
च्छेदाः कृतिभिः स्वतन्त्रतया प्रणीता इत्यपरिसङ्ख्येया अनाख्येयाश्च ।
शब्दार्थयोर्यथावत्सहभावेन विद्या साहित्यविद्या । उपविद्यास्तु
चतुःषष्टिः । ताश्च कला इति विदुर्बवादः । स आजीवः काव्यस्य ।
तमौपनिषदिके वक्ष्यामः । 15

इत्यनन्तोऽभियुक्तानामत्र संरम्भविस्तरः ।

त्यक्तो निपुणधीगम्यो ग्रन्थगौरवकारणात् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

द्वितीयोऽध्यायः शास्त्रनिर्देशः ॥

तृतीयोऽध्यायः काव्यपुरुषोत्पत्तिः ।

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एवं गुरुभ्यो गिरः पुण्याः पुराणीः शृणुमः स्म, यत्किल धिपणं
शिष्याः कथाप्रसङ्गे पप्रच्छुः, कीदृशः पुनरसौ सारस्वतेयः काव्यपुरुषो
वो गुरुः ? इति । स तान् बृहताम्पतिरुचे ।

पुरा पुत्रीयन्ती सरस्वती तुषारगिरौ तपस्यामास । प्रीतेन मनसा

तां विरिञ्चः प्रोवाच 'पुत्रं ते सृजामि' [इति] । अथैषा काव्यपुरुषं सुपुवे ।
सोऽभ्युत्थाय सपादोपग्रहं छन्दस्वतीं वाचमुदचीचरत् ।

“यदेतद्वाङ्मयं विश्वमर्यमूर्त्या विवर्तते ।

सोऽस्मि काव्यपुमानस्य पादौ चन्देय तावकौ ॥” [इति]

५ तामाधाय दृष्टचरीमुपलभ्य भापाविपये छन्दोमुद्रां देवी ससम्म-
दमङ्कपर्यङ्केनादाय तमुदलापयत् । “वत्स सच्छन्दस्काया गिरः प्रणे-
तर्वाङ्मयमातरमपि मातरं मां विजयसे । प्रशस्यतमं चेदमुदाहरन्ति
यद्वत् 'पुत्रात्पराजयो द्वितीयं पुत्रजन्म' इति । त्वत्तः पूर्वं हि विष्ठांसो
गथं ददृशुर्न पथम् । त्वदुपज्ञमथातः छन्दस्वद्वयः प्रवत्स्यति । अहो
१० श्लाघनीयोऽसि । शब्दार्थौ ते शरीरं, संस्कृतं मृगं, प्राकृतं बाहुः,
जघनमपभ्रंशः, पैशाचं पादौ, उरो मिश्रम् । समः प्रसन्नो मधुर उदार
ओजस्वी चासि । उक्तिचणं च ते ध्वजः, रस आत्मा, रोमाणि छन्दांसि,
प्रश्नोत्तरप्रवहिकादिकं च चाक्रेलिः, अनुप्रासोपमादयश्च त्वामलङ्क-
र्यन्ति । अयिष्यतोऽर्थस्याभिधात्री श्रुतिरपि भवन्तमभिष्टौति ॥

१५ “चत्वारि शृङ्गान्म(त)पोऽस्य पादा द्वे शीपे सप्तहस्तासोऽस्य ।
त्रिधा यद्वो वृषभो रोरवीति महो देवो मर्त्यमा(र्त्या आ)विवेश ॥” इति
तथापि संवृणु प्रगल्भस्य पुंसः कर्म । चालोचितं चेष्टम्” इति
निगद्य निवेद्य धनमनोकहाश्रयिणि गण्डशैलनलतरुणे स्नातुमभ्र-
गङ्गां जगाम । तावद्य कुशान् समिधश्च समाहर्तुं निःसृतो महामुनि-
२० कुशना परियुक्ते पूषण्यूष्मोपभुनं तमद्राक्षीत् । कस्यायमनाथो बाल
इति चिन्तयन्वमाभ्रमपदमनपीत् । क्षणादाश्वस्तश्च स सारथ्यतेय-
स्तस्मै छन्दस्वतीं धायं समचारयत् । अकस्मादिसापयन्त आभ्युवाच ।

“पा दुग्धाऽपि न दुग्धेय कविदोग्धृभिरन्याहम् ।

इदि नः सप्रिपत्तां सा युक्तिधेनुः सरथ्यती ॥” इति ॥

२५ मन्त्र्यर्षकमध्येतृणां च सुमेधस्त्वमादिदेश । ततः प्रभृति तमुजानसं
रन्नः कपिरित्यागक्षते । मनुष्याराध कथयः कथय इति लोक-

यात्रा । कविशब्दश्च कवृ वर्ण इत्यस्य धातोः काव्यकर्मणो रूपम् ।
काव्यैकरूपत्वाच्च सारस्वतेयेऽपि काव्यपुरुष इति भक्त्या प्रयुज्यते ।
ततश्च विनिवृत्ता वाग्देवी तत्र पुत्रमपश्यन्ती मध्येहृदयं चक्रन्द ।
प्रसङ्गागतश्च वाल्मीकिर्मुनिवृषा सप्रश्रयं तमुदन्तमुदाहृत्य भगवत्यै
भृगुसूतेराश्रमपदमदर्शयत् । सापि प्रस्रुतपयोधरा पुत्रायाङ्गपालीं ॥
ददाना शिरसि च चुम्बन्ती स्वस्तिमता चेतसा प्राचेतसायापि
महर्षये निमृत् सच्छन्दांसि वचांसि प्रायच्छत् । अनुप्रेक्षितश्च स
तया निपादनिहतसहचरीकं क्रौञ्चयुवानं करुणक्रेङ्कारया गिरा
क्रन्दन्तमुदीक्ष्य शोकधान् श्लोकमुज्जगाद ।

“मा निपाद प्रतिष्ठां त्वमगमः शाश्वतीः समाः ।

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यत्क्रौञ्चमिथुनादेकमवधीः काममोहितम् ॥” [इति]

ततो दिव्यदृष्टिर्देवी तस्मा अपि श्लोकाय वरमदात्, यदुतान्यदन-
धीयानो यः प्रथममेनमध्येष्यते स सारस्वतः कविः सम्पत्स्यत इति ।
स तु महामुनिः प्रवृत्तवचनो रामायणमितिहासं समदभत् ।
द्वैपायनस्तु श्लोकप्रथमाध्यायी तत्प्रभावेन शतसाहस्रीं संहितां 15
भारतम् । एकदा तु ब्रह्मर्षिवृन्दारकयोः श्रुतिविवादे दाक्षिण्यवा-
न्देवः स्वयम्भूस्तामिमां निर्णेत्रीमुद्दिदेश । उपश्रुतवृत्तान्तश्च मातरं
व्रजन्तीं सोऽनुवव्राज । ‘वत्स परमेष्ठिनाऽननुमतस्य ते न ब्रह्मलोक-
यात्रा निःश्रेयसाय’ इत्यभिदधाना हैठाव्यवर्तयदेनमात्मना तु प्रव-
ष्टुते । ततः स काव्यपुरुषो रूपो निश्चक्राम । प्रियं मित्रमस्य च 20
कुमारः साक्रन्दं रुदन्नभ्यधीयत गौर्या ‘तात तूष्णीमास्त्य साऽहमेपा
निपेधेमि’ इति निगदन्ती समचिन्तयत् । प्रायः प्राणभृतां प्रेमाण-
मन्तरेण नान्यद्वन्धनमस्ति, तदेतस्य वशीकरणं कामपि मित्रं
सृजामीति विचिन्तयन्ती साहित्यविद्यावधूमुदपादयत् । आदिशच्चैना-
मेप ते रूपा धर्मपतिः पुरः प्रतिष्ठते । तदनुवर्त्तस्त्वेनं निवर्तय च । भव- 25
न्तोऽपि हन्त मुनयः काव्यविद्याखातकाश्चरितमेतयोः स्तुध्वमेतद्धि

वः काव्यसर्वस्वं भविष्यतीत्यभिधाय भगवती भवानी जोषमासिष्ट ।
तेऽपि तथा कर्तुमवतथिरे ।

अथ सर्वे प्रथमं प्राचीं दिशं शिश्रियुर्यत्राङ्गवङ्गसुहृद्ब्रह्मपुण्ड्राद्या
जनपदाः । तत्राभियुक्ताना तमौमेयी यं वेपं यथेष्टमसेविष्ट स
१ तत्रत्याभिः स्त्रीभिरन्वक्रियत । सा प्रवृत्तिरौद्मागधी । तां ते
मुनयोऽभितुष्टुः—

“आर्द्रार्द्रचन्दनकुचार्पितसूत्रहारः

सीमन्तशुम्भिसिचयः स्फुटबाहुमूलः ।

दूर्वाप्रकाण्डरुचिरास्त्रगुरूपभोगा-

१० द्वौडाङ्गनामु चिरमेप चकास्तु वेपः ॥”

यदृच्छयाऽपि यादृक्पथ्यः स सारस्वतेय आसीत् तदेपाश्च पुरुषा
यन्मयुः । साऽपि सैव प्रवृत्तिः । यदपरं नृत्तपाद्यादिकमेपा चक्रे सा
भारती वृत्तिः । तां ते मुनय इति समानं पूर्वेण । तथाविधाकल्प-
यापि तथा यदवशंवदीकृतः समासवदनुप्रासवद्योगवृत्तिपरम्परा-
१५ गर्भं जगाद् सा गौडीया रीतिः । तां ते मुनय इति समानं पूर्वेण ।
वृत्तिरीतित्वरूपं यथावसरं वक्ष्यामः ।

ततश्च स पञ्चालान्प्रत्युचंचाल यत्र पाञ्चालशरसेनहस्तिनापुरका-
श्मीरयाहीकवाहीकपाह्वेयादयो जनपदाः । तत्राभियुक्ताना तमौ-
मेयीति समानं पूर्वेण । सा पाञ्चालमध्यमा प्रवृत्तिः । तां ते मुन-
२० योऽभितुष्टुः—

“ताटङ्कवस्गनतरङ्गितगण्डलेख-

मानाभिलम्बिदरदोलिततारहारम् ।

आश्रोणिगुल्फपरिमण्डलितोत्तरीयं

वेपं नमस्यत महोदयसुन्दरीणाम् ॥”

२५ किञ्चिदार्द्रितमना यत्रेपथ्यः स सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यदीपनृत्तगीतवाद्यविलासादिकं दर्शयाम्यभूय सा
सात्त्वती वृत्तिः । आविद्धगतिमच्चात्सा चारभटी । तां ते मुनय
इति समानं पूर्वेण । तथाविधाकल्पयाऽपि तथा यदीपद्वगंवदीकृत

ईषदसमासमीपदनुप्रासमुपचारगर्भञ्च जगाद सा पाञ्चाली रीतिः ।
तां ते मुनय इति समानं पूर्वेण ।

ततः सोऽवन्तीन्प्रत्युच्चाल यत्रावन्तीवैदिशसुराष्ट्रमालवारुदभृ-
गुकच्छादयो जनपदाः । तत्राभियुज्जाना तमौमेयीति समानं पूर्वेण ।
सा प्रवृत्तिरावन्ती । पाञ्चालमध्यमादाक्षिणालयोरन्तरचारिणी हि ५
सा । अत एव सात्त्वतीकैशिक्यौ तत्र वृत्ती । तां ते मुनयोऽभितुष्टुः—

“पाञ्चालनेपथ्यविधिर्नराणां
स्त्रीणां पुनर्नन्दतु दाक्षिणालः ।
यज्जल्पितं यचरितादिकं त-
दन्योन्यसंभिन्नमवन्तिदेशे ॥”

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ततश्च त दाक्षिणां दिशमाससाद यत्र मलयमेकलकुन्तलकेरल-
पालमञ्जरमहाराष्ट्रगङ्गाकलिङ्गादयो जनपदाः । तत्राभियुज्जाना
तमौमेयीति समानं पूर्वेण । सा दाक्षिणाल्या प्रवृत्तिः । तां ते
मुनयोऽभितुष्टुः ।

“आमूलतो वलितकुन्तलचारुषूड-
धूर्णालकप्रचयलाञ्छितभालभागः ।
कक्षानिवेशनिविडीकृतनीबिरेप
वेपश्चिरं जयति केरलकामिनीनाम् ॥”

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तामनुरक्तमनाः स यन्नेपथ्यः सारस्वतेय आसीदिति समानं
पूर्वेण । साऽपि यद्विचित्रवृत्तगीतवाद्यविलासादिकमाविर्भावया- 20
मास सा कैशिकी वृत्तिः । तां ते मुनय इति समानं पूर्वेण । यदत्यर्थं
च स तथा वशंवदीकृतः स्थानानुप्रासबदसमासं योगवृत्तिगर्भं
च जगाद सा वैदर्भी रीतिः । तां ते मुनय इति समानं पूर्वेण ।
तत्र वेपविन्यासक्रमः प्रवृत्तिः, विलासविन्यासक्रमो वृत्तिः, वचन-
विन्यासक्रमो रीतिः । “चतुष्टयी गतिर्वृत्तीनां प्रवृत्तीनां च, देशानां 25
पुनरानन्त्यं तत्कथमिव कात्स्न्येन परिग्रहः” इत्याचार्याः । “अनन्ता-
नपि हि देशांश्चतुर्थैवाकल्प्य कल्पयन्ति चक्रवर्तिक्षेत्रं सामान्येन,

तदवान्तरविशेषैः पुनरनन्ता एव" इति यायावरीयः । दक्षिणा-
त्समुद्राद्बुदीचीं दिशं प्रति योजनसहस्रं चक्रवर्तिक्षेत्रं, तत्रैष नेपथ्य-
विधिः । ततः परं दिव्याद्या अपि यं देशमधिवसेयुस्तद्देश्यं वेपमा-
श्रयन्तो निबन्धनीयाः । स्वभूमौ तु कामचारः । द्वीपान्तरभवानां
५ तदनुसारेण वृत्तिप्रवृत्ती । रीतयस्तु तिस्रस्तास्तु पुरस्तात् । तत्रास्ति
मनोजन्मनो देवस्य क्रीडावासो विदर्भेषु वत्सगुल्मं नाम नगरम् ।
तत्र सारस्वतेयस्तामौमेयीं गन्धर्ववत्परिणिनाय । ततस्तदध्वरं
विनिवृत्त्य तेषु प्रदेशेषु विहरमाणं तुषारगिरिमेवाजगाम यत्र
गौरी सरस्वती च मिथः सम्यन्धिनीयौ तस्थतुः । तौ च कृतवन्दनौ
१० दम्पती दत्त्वाऽऽशिपं प्रभावमयेन यपुषा कविमानसनिवासिनौ
चक्रतुः । तयोश्च कविलोकस्वर्गसर्गं तमकल्प[ये]तां, यत्र काव्यमपेन
शरीरेण मर्त्यमधियसन्तो दिव्येन देहेन कवय आकल्पं मोदन्ते ।

इत्येव काव्यपुरुषः पुरा सृष्टः स्वयम्भुवा ।

एवं विभज्य जानानः प्रेत्य चेह च नन्दति ॥

१५ इति राजशेखरकृतौ काव्यमीमांसायां कविरहसो प्रथमेऽधिकरणे
पृथगोऽप्यायः काव्यपुरुषोत्पत्तिः ॥

चतुर्थोऽध्यायः पदवाक्यविवेकः ।

द्विविधं शिष्यमाचक्षते यदुत बुद्धिमानाहार्यबुद्धिश्च । यस्य नित-
र्गतः शास्त्रमनुधावति बुद्धिः स बुद्धिमान् । यस्य च शास्त्राभ्यासः
२० संस्कृन्ते बुद्धिमसावाहार्यबुद्धिः । त्रिधा च सा, स्मृतिर्मतिः प्रज्ञेति ।
अतिक्रान्तस्यार्थस्य स्मृती स्मृतिः । वर्तमानस्य मञ्जी मतिः । अना-
गतस्य प्रज्ञात्री प्रज्ञेति । सा त्रिप्रकाराऽपि कर्मानामुपकर्त्री । तयो-
र्बुद्धिमान् शुश्रूषते शृणोति शृङ्गीते धारयति विजानात्यूहतेऽपोहति
तत्त्वं धामिनिविशते । आहार्यबुद्धेरप्येव एव गुणाः किन्तु प्रज्ञा-
२५ स्तारमपेक्षन्ते । अहरहः सुगुरुपासना तयोः प्रकृष्टो गुणः । सा हि
बुद्धिविकासकामधेनुः । तदाहुः—

“प्रथयति पुरः प्रज्ञाज्योतिर्यथार्थपरिग्रहे
तदनु जनयत्यूहापोहक्रियाविशदं मनः ।
अभिनिविशते तस्मात्तत्त्वं तदेकमुखोदयं
सह परिचयो विद्यावृद्धैः क्रमादमृतायते ॥”

ताभ्यामन्यथावृत्तिर्दुर्बुद्धिः । तत्र बुद्धिमतः प्रतिपत्तिः । स खलु ५
सकृदभिधानप्रतिपन्नार्थः कविमार्गं मृगयितुं शुम्भकुलमुपासीत ।
आहार्यगुद्धेस्तु द्वयमप्रतिपत्तिः सन्देहश्च । स खल्वप्रतिपन्नमर्थं
प्रतिपत्तुं सन्देहं च निराकर्तुमाचार्यानुपतिष्ठेत् । दुर्बुद्धेस्तु सर्वत्र
मतिविपर्यास एव । स हि नीलीमेचकितसिचयकल्पः । अनाधेयगुणा-
न्तरत्वात् । तं यदि सारस्वतोऽनुभावः प्रसादयति तमौ(दौ)पनिपदिके 10
वक्ष्यामः ।

“काव्यकर्मणि कवेः समाधिः परं व्याप्रियते” इति श्यामदेवः ।
मनस एकाग्रता समाधिः । समाहितं चित्तमर्थान्पश्यति । उक्तञ्च—

“सारस्वतं किमपि तत्सुमहारहस्यं
यद्गोचरे च विदुषां निपुणैकसेव्यम् ।
तत्सिद्धये परमयं परमोऽभ्युपायो
यचेतसो विदितवेद्यविधेः समाधिः ॥”

15

“अभ्यासः” इति मङ्गलः । अविच्छेदेन शीलनमभ्यासः । स हि
सूर्यगामी सूर्यं निरतिशयं कौशलमाधत्ते । “समाधिरान्तरः प्रयत्नो
वाद्यस्त्यभ्यासः । तावुभावपि शक्तिमुद्गासयतः । सा केवलं 20
कौन्पे हेतुः” इति यायावरीयः । विप्रसृतिश्च सा प्रतिभाव्युत्पत्ति-
भ्याम् । शक्तिकर्तृके हि प्रतिभाव्युत्पत्तिकर्मणी । शक्तस्य प्रति-
भाति शक्तश्च व्युत्पद्यते । या शब्दग्राममर्थसार्थमलङ्कारतन्त्रमुक्ति-
मार्गमन्यदपि तथाविधमधिहृदयं प्रतिभासयति सा प्रतिभा ।
अप्रतिभस्य पदार्थसार्थः परोक्ष इव । प्रतिभावतः पुनरपश्यतोऽपि 25

प्रत्यक्ष इव । यतो मेघाविरुद्रकुमारदासादयो जाल्यन्धाः कवयः
श्रूयन्ते । किञ्च न महाकवयोऽपि देशद्वीपान्तरकथापुरुषादिदर्शनेन
तत्रत्यां व्यवहृतिं निवृणन्ति स्म ? । तत्र देशान्तरव्यवहारः—

“प्राणानामनिलेन घृत्तिरुचिता सत्कल्पवृक्षे वने
तोये काञ्चनपद्मारेणुकपिशो पुण्याभिषेकक्रिया ।
ध्यानं रत्नाशिलागृहेषु विबुधस्त्रीसन्निधौ संयमो
यत्काङ्क्षन्ति तपोभिरन्यमुनयस्तस्मिंस्तपस्यन्त्यमी ॥”

द्वीपान्तरव्यवहारः—“अनेन सार्द्धं विहराम्बुराशे-
स्तीरेषु ताड्यवनमर्मरेषु ।
द्वीपान्तरानीतलवङ्गपुष्पै-
रपाकृतस्वेदलवा मरुद्भिः ॥”

कथापुरुषव्यवहारः—“हरोऽपि तावत्परिवृत्तधैर्य-
श्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे विम्वफलाधरौष्ठे
व्यापारयामास विलोचनानि ॥”

आदिग्रहणात्—“तथागतायां परिहृतासूर्यं
सख्यां सखी येनभृदायभाषे ।
याले ब्रजामोऽन्यन इत्यधैर्ना
वपूरसूयाकुटिलं ददर्श ॥”

सा च द्विधा कारपित्री भावपित्री च । कवेरूपकुर्वाणा कार-
पित्री । साऽपि त्रिविधा सहजाऽऽहार्याऽपदेशिकी च । जन्मान्तर-
संस्कारापेक्षिणी सहजा । जन्मसंस्कारयोनिराहार्या । मध्मतश्चाशुप-
देशप्रभया औपदेशिकी । ऐहिकेन क्रियताऽपि संस्कारेण प्रथमां (मा) ।
तां सहजेति व्यपदिशन्ति । महत्ता पुनराहार्या । औपदेशिक्याः
पुनरैहिक एव उपदेशकालः, ऐहिक एव संस्कारकालः । त इमे

त्रयोऽपि कवयः सारस्वत, आभ्यासिक, औपदेशिकश्च । जन्मान्तरसंस्कारप्रवृत्तसरस्वतीको बुद्धिमान्सारस्वतः । इह जन्माभ्यासोद्भासितभारतीक आहार्यबुद्धिराभ्यासिकः । उपदेशित(श)दर्शितवाग्विभवो दुर्बुद्धिरौपदेशिकः । “तस्मान्नेतरौ तन्नशेषमनुतिष्ठताम् । नहि प्रकृतिमधुरा द्राक्षा फाणितसंस्कारमपेक्षते” इत्याचार्याः । “न” इति यायावरीयः । एकार्थं हि क्रियाद्वयं द्वैगुण्याय सम्पद्यते । “तेषां पूर्वं पूर्वं श्रेयान्” इति श्यामदेवः । यतः—

“सारस्वतः स्वतन्त्रः स्याद्भवेदाभ्यासिको मितः ।
उपदेशकविस्त्वन्न घल्गु फल्गु च जल्पति ॥”

“उत्कर्षः श्रेयान्” इति यायावरीयः । स चानेकगुणसन्निपाते भवति । किञ्च—

“बुद्धिमत्त्वं च काव्याङ्गविद्यास्त्रभ्यासकर्म च ।
कवेशोपनिपच्छक्तिस्त्रयमेकत्र दुर्लभम् ॥
काव्यकाव्याङ्गविद्यासु कृताभ्यासस्य धीमतः ।
मन्त्रानुष्ठाननिष्ठस्य नेदिष्ठा कविराजता ॥”

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कर्त्तव्यानां तारतम्यतश्चैव प्रायोवादः ।

“एकस्य तिष्ठति कवेर्गृह एव काव्य-
मन्यस्य गच्छति सुहृद्भवनानि यावत् ।
न्यस्यावि(स्यद्वि)दग्धवन्दनेषु पदानि शश्व-
त्कस्यापि सञ्चरति विश्वकुतूहलीव ॥”

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सैष कारपित्री । भावकस्योपकुर्वाणा भावपित्री । सा हि कवेः श्रममभिप्रायं च भावयति । तथा खलु फलिनः कवेर्व्यापारतरुः । अन्यथा सोऽवकेशी स्यात् । “कः पुनरनयोर्मेदो यत्कविर्भावयति भावकश्च कविः” इत्याचार्याः । तदाहुः—

“प्रतिभातारतम्येन प्रतिष्ठा भुवि भूरिधा ।

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भावकस्तु कविः प्रायो न भजत्यधमां दशाम् ॥”

“न” इति कालिदासः । पृथगेव हि कवित्वाद्भावकत्वं, भाव-
कत्वाच्च कवित्वम् । स्वरूपभेदाद्विषयभेदाच्च । यदाहुः—

“कश्चिद्वाचं रचयितुमलं श्रोतुमेवापरस्तां
कल्याणी ते मतिरुभयथा विस्मयं नस्तनोति ।

6 नद्येकस्मिन्नतिशयवतां सन्निपातो गुणाना-
मेकः सूते कनकमुपलस्तत्परीक्षाक्षमोऽन्यः ॥”

“ते च द्विधा । अरोचकिनः, सत्तृणाभ्यवहारिणश्च” इति मङ्गलः ।

“कच्योऽपि भवन्ति” इति वामनीयाः । “चतुर्धा” इति याया-
धरीयः । “मत्सरिणस्तत्त्वाभिनिवेशिनश्च” । “तत्र विवेकिनः पूर्वं
10 तद्विपरीतास्तु ततोऽनन्तराः” इति वामनीयाः । “अरोचकिता हि
तेषां नैसर्गिकी ज्ञानयोनिर्वा । नैसर्गिकीं हि संस्कारशक्तेनापि
वद्ममिव कालिकां ते न जहति । ज्ञानयोनौ तु तस्यां विशिष्टज्ञे-
यवति यच्चसि रोचकिनाष्टुत्तिरेव” इति यायाधरीयः । किञ्च सत्तृ-
णाभ्यवहारिणा सर्वसाधारणी । तथाहि व्युत्पित्सोः कौतुकिनः
15 सर्वस्य सर्वत्र प्रथमं सा । प्रतिभाविवेकविकलता हि न गुणागुण-
योर्विभागसूत्रं पातयति । ततो बहु त्यजति बहु च गृह्णाति । विवे-
कानुसारेण हि बुद्धयो मधु निव्यन्दन्ते । परिणामे तु यथार्थदर्शी
स्यात् । विघ्नमभ्रंशश्च निःश्रेयसं सन्निधत्ते । मत्सरिणस्तु प्रतिभा-
तमपि न प्रतिभातं, परगुणेषु वाच्यमत्वात् । स पुनरमत्सरी ज्ञाता
20 च विरलः । तदुक्तम्—

“कस्त्यं भोः कविरस्मि काव्यभिनवा मृक्तिः सग्रे पद्यतां
त्यक्ता काव्यकथैव सम्प्रति मया कस्मादिदं श्रूयताम् ।
यः सम्यग्विविनक्ति दोषगुणयोः सारं स्वयं सत्कविः
सोऽस्मिन्मायक एव नास्त्यथ भवेद्देवाच्च निर्मत्सरः ॥”

25 तत्त्वाभिनिवेशी तु मध्येसहस्रं यथेकः । तदुक्तम्—

“शब्दानां विविनक्ति गुणकनविधीनामोदते मृक्तिभिः
सान्द्रं छेदि रसाभूतं विचिनुते तात्पर्यमुत्रां च यः ।

पुण्यैः सङ्घटते विवेक्तृविरहादन्तर्मुखं ताम्यतां
 केपामेव कदाचिदेव(प) सुधियां काव्यश्रमज्ञो जनः ॥
 स्वामी मित्रं च मन्त्री च शिष्यश्चाचार्य एव च ।
 कवेर्भवति ही चित्रं किं हि तद्यन्न भावकः ॥
 काव्येन किं कवेस्तस्य तन्मनोमात्रवृत्तिना ।
 नीयन्ते भावकैर्यस्य न निबन्धा दिशो दश ॥
 सन्ति पुस्तकविन्यस्ताः काव्ययन्धा गृहे गृहे ।
 द्वित्रास्तु भावकमनःशिलापट्टनिकुटिताः ॥
 सत्काव्ये विक्रियाः काश्चिद्भायकस्योद्धसन्ति ताः ।
 सर्वाभिनयनिर्णीतौ दृष्टा नाट्यसृजा न याः ॥
 धारभावको भवेत्कश्चित्कश्चिद्धृदयभावकः ।
 सान्त्विकैराङ्गिकैः कश्चिदनुभावैश्च भावकः ॥
 गुणादानपरः कश्चिदोपहानपरोऽपरः ।
 गुणदोषादृतित्यागपरः कश्चन भावकः ॥
 अभियोगे समानेऽपि विचित्रो यदयं क्रमः ।
 तेन विद्मः प्रसादोऽत्र नृणां हेतुरमानुषः ॥
 न निसर्गकविः द्वास्त्रे न क्षुण्णः कवते च यः ।
 विडम्पयति सात्मानमाग्रहग्रहिलः किल ॥
 कवित्वं न सितं यस्य काव्ये च कृतकौतुकः ।
 तस्य सिद्धिः सरसत्यास्तन्नमन्प्रयोगतः ॥
 प(प)ज्ञाऽन्तरं वेत्ति सुधीः स्ववाक्यपरयाक्ययोः ।
 तदा स सिद्धो मन्तव्यः कुकविः कविरेव वा ॥^१
 कारयित्रीभावपिन्याविर्तामे प्रतिभाभिदे ।
 अधातः कयपिप्यामो व्युत्पत्तिं काव्यमातरम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिरूपे चतुर्थोऽध्यायः २३

पदवाक्यविवेकः । काव्यविशेषेषु कारयित्रीभानयित्री नाम समीक्षा ॥

पञ्चमोऽध्यायः काव्यपाककल्पः ।

“बहुज्ञता व्युत्पत्तिः” इत्याचार्याः । सर्वतोदिका हि कविवाचः । तदुक्तम्—“प्रसरति किमपि कथञ्चन नाभ्यस्ते गोचरे वचः कस्य ।

इदमेव तत्कवित्वं यद्वाचः सर्वतोदिकाः ॥”

“उचितानुचितविवेको व्युत्पत्तिः” इति यायावरीयः । “प्रतिभाव्युत्पत्त्योः प्रतिभा श्रेयसी” इत्यानन्दः । सा हि कवेरव्युत्पत्तिकृतं दोषमशेषमाच्छादयति । तदाह—

“अव्युत्पत्तिकृतो दोषः शक्त्या संव्रियते कवेः ।

यस्त्वशक्तिकृतस्तस्य ह्यगित्येषावभासते ॥”

10 शक्तिशब्दश्चायमुपचरितः प्रतिभाने वर्तते ।

“एतस्मिं शिरसि स्थितं मम पितुः खण्डं सुधाजन्मनो

लालादं किमिदं विलोचनमिदं हस्तेऽस्य किं पन्नगाः ।

इत्थं कौश्वरिपोः क्रमादुपगते दिग्धाससः शूलिनः

प्रश्ने वामकरोपरोधसुभगं देव्याः स्मितं पातु यः ॥”

15 “व्युत्पत्तिः श्रेयसी” इति मङ्गलः । सा हि कवेरशक्तिकृतं दोषमशेषमाच्छादयति । तथा हि—

“कवेः संव्रियतेऽशक्तिर्व्युत्पत्त्या काव्यवर्त्मनि ।

यैदग्धीचित्त(त्र)चित्तानां हेया शब्दार्थगुम्फना ॥”

व्युत्पत्तिर्यथा—“कृतः कण्ठे निष्को नहि किमुत तन्वी मणिलता

20 कृशं लीलापत्रं अवसि निहितं कुण्डलमुचि ।

न कौशेयं चित्रं वसनमवदातं तु घसितं

समासशीभूते निधुवनविलासे वनितया-॥”

“प्रतिभाव्युत्पत्ती मिथः समवेते श्रेयस्या” इति यायावरीयः ।

न गच्छ लावण्यलाभादते रूपसम्पत् । प्राप्ते रूपसम्पदो वा लावण्यल-

23 ङ्गिर्मते सौन्दर्याय । उभययोगो यथा—

“जङ्घाकाण्डोरुनालो नखकिरणलसत्केसरालीकरालः
प्रत्यगालक्तकाभाप्रसरकिसलयो मधुमञ्जीरभृङ्गः ।
भर्तुर्नृत्यानुकारे जयति निजतनुस्वच्छलावण्यवापी-
सम्भूताम्भोजशोभां विदधदभिनेनवां दण्डपादो भवान्याः॥”

प्रतिभाव्युत्पत्तिमांश्च कविः कविरित्युच्यते । स च त्रिधा । ५
शास्त्रकविः काव्यकविरुभयकविश्च । “तेषामुत्तरोत्तरीयो(रो) गरी-
यान्” इति श्यामदेवः । “न” इति यायावरीयः । यथा स्वविषये
सर्वो गरीयान् । नहि राजहंसश्चन्द्रिकापानाय प्रभवति, नापि चको-
रोऽज्यः क्षीरोद्धरणाय । यच्छास्त्रकविः काव्ये रससम्पदं विच्छि-
नसि । यत्काव्यकविः शास्त्रे तर्ककर्मशमप्यर्थमुक्तिवैधिर्येण श्रुत्य-10
यति । उभयकविस्तूभयोरपि गरीयान्यनुभयत्र परं प्रवीणः स्यात् ।
तस्मात्तुल्यप्रभावावेव शास्त्रकाव्यकवी । उपकार्योपकारकभावं तु
मिथः शास्त्रकाव्यकव्योरनुमन्यामहे । यच्छास्त्रसंस्कारः काव्यमनु-
गृह्णाति शास्त्रैकप्रवणता तु निगृह्णाति । काव्यसंस्कारोऽपि शास्त्र-
काव्यपाकमनुरुणद्धि काव्यैकप्रवणता तु विरुणद्धि । तत्र त्रिधा 15
शास्त्रकविः । यः शास्त्रं विधत्ते, यश्च शास्त्रे काव्यं संविधत्ते, योऽपि
काव्ये शास्त्रार्थं निधत्ते । काव्यकविः पुनरष्टधा । तद्यथा रचना-
कविः, शब्दकविः, अर्थकविः, अलङ्कारकविः, उक्तिकविः, रसकविः,
मार्गकविः, शास्त्रार्थकविरिति । तत्र रचनाकविः—

“लोलल्लाङ्गलबल्लीबलपितबकुलानोकहस्कन्धगोलै-

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गोल्लाङ्गलैर्नदद्भिः प्रतिरसितजरत्कन्दरामन्दिरेषु ।

खण्डेपूडण्डपिण्डीतगरतरलकाः प्रापिरे येन बेल-

मालङ्घ्योत्तालेतल्लस्फुटितपुटकिनीयन्धवो गन्धवाहाः ॥”

त्रिधा च शब्दकविर्नामारुघातार्थभेदेन । तत्र नामकविः—

“वियेव पुंसो महिमेव राज्ञः

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प्रज्ञेव वैद्यस्य द्रयेव साधोः ।

लज्जेव शूरस्य मृजेव यूनो
विभूषणं तस्य नृपस्य सैव ॥”

आख्यातकविर्यथा—“उच्चैस्तरां जहसुराजहृषुर्जगर्जु-
राजघ्निरै मुजतटीनिकरैः स्फुरद्भिः ।
सन्तुष्टुर्मुमुदिरे बहु मेनिरे च
घातं गुरोरमृतसम्भवलाभगर्भात् ॥”

नामाख्यातकविः—“हृत्स्विपोऽन्याः शिथिलांसपाहवः
अत्रि(स्त्रि)यो विपादेन विधेतना इव ।
न चुक्रुशुर्नो रुरुदुर्न सखनु-
न चेलुरासुर्लिखिता इव क्षणम् ॥”

अर्थकविः—“देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युज्ज्वे
हर्षाञ्जृङ्गिरिदाबुदाहृतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्गो जितदेवदुन्दुभिघनध्वानप्रवृत्तिस्तपो-
रन्योन्याङ्गनिपातजर्जरत्स्थूलास्यजन्मा रवः ॥”

द्विधाऽलङ्कारकविः शब्दार्थभेदेन । तयोः शब्दालङ्कारः—
“न प्राप्तं विषमरणं प्रोक्षमपापेन कर्मणा विषमरणम् ।
न मृतो भागीरथ्यां मृतोऽहमुपगूह्य मन्दभागी रथ्याम् ॥”

अर्थालङ्कारः—“भ्रान्तजिह्वापताकस्य फणच्छत्रस्य चासुकैः ।
दंष्ट्राशलाकादारिद्र्यं कर्तुं योग्योऽस्ति मे भुजः ॥”

उक्तिकविः—“उदरमिदमनिर्न्य मानिनीभ्वासलौघ्यं
स्तनतटपरिणाहो दोर्लतालेहसीमा ।
स्फुरति च घदनेन्दुर्द्वक्प्रणालीनिपेय-
स्तादिह सुदृशि कल्याः केलयो यौवनस्य ॥”

यथा वा—“प्रतीच्छत्याशोकीं किसलयपरावृत्तिमधरः
कपोलः पाण्डुत्वादवतरति ताडीपरिणतिम् ।

परिम्लानप्रायामनुवदति दृष्टिः कमलिनी-
मितीयं माधुर्यं स्पृशति च तनुत्वं च भजते ॥”

रसकविः—“एतां विलोक्य तनूंदरि ताम्रपर्णी-
मम्भोनिधौ विवृतशुक्तिपुटोद्धृतानि ।
यस्याः पयांसि परिणाहिषु हारमूर्त्या
वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

मार्गकविः—“मूलं बालकवीरुधां सुरभयो जातीतरूणां त्वचः
सारश्चन्दनशाखिनां किसलयान्यार्द्राण्यशोकस्य च ।
शैरीषी कुसुमोद्गतिः परिणमन्मोचं च सौऽयं गणः
प्रीप्तेणोष्महरः पुरा किल ददे दग्धाय पञ्चेपधे ॥” 10

शास्त्रार्थकविः—“आत्मारामा विहितरतयो निर्विकल्पे समाधौ
ज्ञानोद्रेकाद्विघटिततमोग्रन्थयः सत्त्वनिष्ठाः ।
यं धीक्षन्ते कमपि तमसां ज्योतिषां वा परस्ता-
सं मोहान्धः कथमयममुं धेत्ति देवं पुराणम् ॥”

एषां द्वित्रैर्गुणैः कनीयान्, पञ्चकैर्मध्यमः, सर्वगुणयोगी महाकविः ॥ 15
दश च कवेरवस्था भवन्ति । तत्र च बुद्धिमदाहार्यबुद्ध्योः सप्त,
तिस्रश्चौपदेशिकस्य । तद्यथा काव्यविद्यास्नातकः, हृदयकविः, अ-
न्यापदेशी, सेविता, घटमानः, महाकविः, कविराजः, आवेशिकः,
अविच्छेदी, सङ्गमपिता च । यः कृषित्वकामः काव्यविद्योपविद्याग्र-
हणाय गुरुकुलान्युपास्ते स विद्यास्नातकः । यो हृदय एव कवते 20
निद्रुते च स हृदयकविः । यः स्वमपि काव्यं दोषभयादन्यस्येत्यपदिश्य
पठति सोऽन्यापदेशी । यः प्रवृत्तवचनः पौरस्त्यानामन्यतमच्छाया-
मभ्यस्यति स सेविता । योऽनवचं कथते न तु प्रयन्नाति स घटमानः ।
योऽन्यतरप्रबन्धे प्रवीणः स महाकविः । यस्तु तत्र तत्र भाषा-
विशेषे तेषु [तेषु] प्रबन्धेषु तस्मिंस्तस्मिंश्च रसे स्वतन्त्रः स कविराजः ॥ 25
ते यदि जगत्पि कतिपये । यो मन्त्राशुपदेशवशाद्बन्धसिद्धिरावे-

शसमकालं कचते स आवेशिकः । यो यदैवेच्छति तदैवाविच्छिन्न-
वचनः सोऽविच्छेदी । यः कन्याकुमारादिषु सिद्धमन्त्रः सरस्वतीं
सङ्क्रामयति स सङ्क्रामयिता ।

सततमभ्यासवशतः सुकवेः चाक्यं पाकमायाति । “कः पुनरयं
पाकः?” इत्याचार्याः । “परिणामः” इति मङ्गलः । “कः पुनरयं प-
रिणामः?” इत्याचार्याः । “सुपां तिङां च श्रवः यैषा व्युत्पत्तिः”
इति मङ्गलः । “सौशब्दमेतत् । पदनिवेशनिष्कम्पता पाकः”
इत्याचार्याः । तदाहुः—

“आयापोद्धरणे तावद्यावद्दोलायते मनः ।

पदानां स्थापिते स्थैर्ये हन्त सिद्धा सरस्वती ॥”

“आग्रहपरिग्रहादपि पदस्थैर्यपर्यवसायस्तस्मात्पदानां परिवृत्ति-
वैमुल्यं पाकः” इति वामनीयाः । तदाहुः—

“यत्पदानि त्यजन्त्येव परिवृत्तिसहिष्णुताम् ।

तं शब्दन्याय(स)निष्णाताः शब्दपाकं प्रचक्षते ॥”

“इयमशक्तिर्न पुनः पाकः” इत्ययन्तिसुन्दरी । यदेकस्मिन्यस्तुनि
महाकवीनामनेकोऽपि पाठः परिपाकवान्भवति । तस्माद्रसोचित-
शब्दार्थसृक्तिनिबन्धनः(नं) पाकः । यदाह—

“शुणालङ्काररीत्युक्तिशब्दार्थग्रथनक्रमः ।

स्वदते सुधिषां येन वाक्यपाकः स मां प्रति ॥”

तदुक्तम्—“सति वक्तारि सत्यर्थे शब्दे सति रसे सति ।

अस्ति तत्र विना येन परिस्त्रवति याश्चक्षु ॥”

“कार्यानुमेयतया यत्तच्छब्दनिवेशः परं पाकोऽभिधाविषयः । त-
त्सद्वदप्रसिद्धिसिद्ध एव व्यवहाराद्गमसौ” इति यापाचरीयः ।

स च कविग्रामस्य काव्यमभ्यस्यतो नवधा भवति । तन्नायन्तयो-
रग्यादु पिशुमन्दपाकम्, आदायस्यादु परिणामे मध्यमं पदरपाकम्,
आदायस्यादु परिणामे ग्यादु मृद्वीकापाकम्, आदौ मध्यममन्ते ग्या-
द्यादु यार्ताकपाकम्, आशन्नयोर्मध्यमं तित्तिर्दीकपाकम्, आदौ

मध्यममन्ते स्वादु सहकारपाकम्, आदायुत्तममन्ते चास्वादु क्रमुक-
पाकम्, आदायुत्तममन्ते मध्यमं त्रपुसपाकम्, आद्यन्तयोः स्वादु
नालिकेरपाकमिति । तेषां त्रिष्वपि त्रिकेषु पाकाः प्रथमे त्याज्याः ।
वरमकविर्न पुनः कुकविः स्यात् । कुकविता हि सोच्छ्रासं मरणम् ।
मध्यमाः संस्कार्याः । संस्कारो हि सर्वस्य गुणमुत्कर्षति । द्वादशव-
र्णमपि सुवर्णं पावकपाकेन हेमीभवति । शेषा ग्राह्याः । स्वभावशुद्धं
हि न संस्कारमपेक्षते । न मुक्तामणेः शाणस्तारतायै प्रभवति । अन-
वस्थितपाकं पुनः कपित्थपाकमामनन्ति । तत्र पलालधूननेन अन्न-
कणलामवत्सुभापितलामः ।

सम्यग्भ्यस्यतः काव्यं नवधा परिपच्यते ।

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हानोपादानसूत्रेण विभजेत्तद्वि बुद्धिमान् ॥

अयमत्रैव शिष्याणां दर्शितस्त्रिविधो विधिः ।

किन्तु वि(त्रि)विधमप्येतर्त्रिजगत्स्य(?) वर्तते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

शिष्यविशेषेषु काव्यपाककल्पः पञ्चमोऽध्यायः ॥

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पष्ठोऽध्यायः पदवाक्यविवेकः ।

व्याकरणस्मृतिनिर्णीतः शब्दो निरुक्तनिर्घण्टादिभिर्निर्दिष्टः । तद-
भिधेयोऽर्थः । तौ पदम् । तस्य पञ्च वृत्तयः—सुवृत्तिः, समासवृत्तिः,
तद्वितवृत्तिः, कृद्वृत्तिः, तिङ्वृत्तिश्च । गौरश्वः पुरुषो हस्तीति जाति-
वाचिनः शब्दाः । हरो हरिर्हरिण्यगर्भः काल आकाशं दिगिति १०
द्रव्यवाचिनः । श्वेतः कृष्णो रक्तः पीत इति च गुणवाचिनः । प्राद-
यश्चादयश्चासत्त्ववचनाः । नगरमुप प्रस्थितः पन्थाः, वृक्षमनु द्योतते
विद्युदिति कर्मप्रवचनीयाः । “सेयं सुवृत्तिः पञ्चतरयपि वाद्ययस्य
माता” इति विद्वांसः । सुवृत्तिरेव समासवृत्तिः । व्याससमासा-

वेवानयोर्भेदेहेत् । सा च षोढा ङ्ङादिभेदेन । तत्र पदसमासीस-
माससूक्तम्—

“ङ्ङोऽस्मि द्विगुरस्मि च गृहे न मे सततमव्ययीभावः ।

तत्पुरुष कर्म धारय येनाहं स्यां बहुव्रीहिः ॥”

५ तद्वितवृत्तिः पुनरनन्ता । तद्वि शास्त्रप्रायोवादो यदुत तद्वितमूढाः
पाणिनीयाः [इति] । माञ्जिष्ठं रौचनिकं सौरं सैन्धवं बैयासीयमिति
तद्वितान्ताः । प्रातिपदिकविषया चैयम् । कृद्वृत्तिश्च धातुविषया ।
कर्ता हर्ता कुम्भकारो नगरकार इति कृदन्ताः । तिङ्गुत्तिर्दशधा
दशलकारीभेदेन । द्विधा च सा धातुसुब्धातुविषयत्वेन । अपाक्षीत
१० पचति पक्ष्यतीति धातुवीयान्याख्यातानि । अपल्लवयत् पल्लवयति
पल्लवयिष्यतीति सौब्धानवीयानि ।

तदिदमित्थङ्कारं पञ्चप्रकारमपि पदजातं मिथः समन्वीयमानमा-
नन्त्याय कल्पते । तज्जन्मा चैप विदुषां वादो यत्किल दिव्यं समा-
सहस्रं बृहस्पतिर्वक्ता शतक्रतुरध्येता तथापि नान्तः शन्द्रराशेरा-
१५ सीत् [इति] । तत्र दयितसुब्धुत्तयो विदुर्भाः । बल्लभसमासगतयो
गौडाः । प्रियतद्विता दाक्षिणात्याः । कृतप्रयोगरुचय उदीच्याः ।
अभीष्टतिङ्गुत्तयः सर्वेऽपि सन्तः । तेषां च विशेषलक्षणानुसन्धा-
नेनावर्द्धताख्यातगणः । उक्तञ्च—

“विशेषलक्षणविदां प्रयोगाः प्रतिभान्ति ये ।

२० आख्यातराशिसौरेप प्रत्यहं ह्युपचीयते ॥”

पदानामभिधित्सितार्थग्रन्थनाकरः सन्दर्भो वाक्यम् । “तस्य च
धिधाऽभिधाव्यापारः” इत्याङ्गदाः । वैभक्तः शाक्तः शक्तिविभक्ति-
मयश्च । प्रतिपदं श्रूयमाणासूपपदविभक्तिषु कारकविभक्तिषु च
वैभक्तः । लुप्तास्यपि विभक्तिषु समाससामर्थ्यात्तदर्थवगतौ
२५ शाक्तः । उभयात्मा च शक्तिविभक्तिमयः । तत्र वैभक्तः—

“नमस्तस्मै घराहाय लीलयोद्धरते महीम् ।

खुरयोर्मध्यगो यस्य मेरुः गगनत्वणायते ॥”

शक्तः—“वित्रस्तर्गुः स्पृह्यालुलोकः

प्रपन्नसामन्त उदग्रसत्त्वः ।

अधिष्ठितौदार्यगुणोऽसिपन्न-

जितावनिर्नास्ति नृपस्त्वदन्यः ॥

यथा वा—“कण्ठदोलायितोद्दामनीलेन्दीवरदामकाः ।

हेरिभीत्याश्रिताशेषकालियाहिकुला इव ॥”

शक्तिविभक्तिमयः—“अथागादेकदा स्पष्टचतुराशामुल्लसतिः ।

तं ब्रह्मेव शरत्कालः प्रोत्फुल्लकमलासनः ॥”

तत्र वाक्यं दशधा । एकाख्यातम्, अनेकाख्यातम्, आवृत्ताख्यातम्, एकाभिधेयाख्यातम्, परिणताख्यातम्, अनुवृत्ताख्यातम्,¹⁰ समुचिताख्यातम्, अध्याहृताख्यातम्, कृदभिहिताख्यातम्, अनपेक्षिताख्यातमिति ।

तत्रैकाख्यातम्—“जयत्येकपदाक्रान्तसमस्तभुवनत्रयः ।

द्वितीयपदविन्यासव्याकुलाभिनयः शिवः ॥”

अनेकाख्यातम् । तच्च द्विधा सान्तरं निरन्तरम् [इति] । तयोः¹⁵ प्रथमम्—

“देवासुरास्तमथ मन्थगिरां विरामे

पद्मासनं जय जयेति बभ्रापिरे च ।

द्राग्मेजिरे च परितो बह्वु मेनिरे च

स्थाग्रेसरं विदधिरे च ववन्दिरे च ॥”

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द्वितीयम्—“त्वं पासि हंसि तनुपे मनुपे पिभर्षि

विभ्राजसे सृजसि संहरसे विरांसि ।

आस्से निरस्यसि सरस्यसि रासि लासि

सङ्गीडसे वुडसि मेधंसि मोदसे च ॥”

“आख्यातपरतन्त्रा वाक्यवृत्तिरतो यावदाख्यातमिह वाक्यानि”²⁵ इत्याचार्याः । “एकाकारतया कारकग्रामस्यैकार्थतया च वचोवृत्तेरेकमेवेदं वाक्यम्” इति यायावरीयः ।

आवृत्ताख्यातम्—“जयलमलकौस्तुभस्तयकितांसपीठो हरि-
जयन्ति च मृगेक्षणाश्चलदपाङ्गदृष्टिकमाः ।
ततो जयति मल्लिका तदनु सर्वसंवेदना-
विनाशकरणक्षमो जयति पञ्चमस्य ध्वनिः ॥”

५ एकाभिधेयाख्यातम्—

“हृष्यति चूतेषु चिरं तुप्यति यकुलेषु मोदते भरुति ।
इह हि मयौ कलकूजेषु पिकेषु च प्रीयते रागी ॥”

परिणताख्यातम्—“सोऽस्मिन्जयति जीवातुः पञ्चपोः पञ्चमध्वनिः ।
ते च चैत्रे विविघ्नैलाकक्षोलीकेलयोऽनिलाः ॥”

१० अनुवृत्ताख्यातम्—“चरन्ति चतुरम्भोधिबेलोद्यानेषु दन्तिनः ।
चक्रवालाद्रिकुञ्जेषु कुन्दभासो गुणाश्च ते ॥”

समुचिताख्यातम्—“परिग्रहभराक्रान्तं दौर्गत्यगतिचोदितम् ।
मनो गञ्जीव कुपथे चीत्करोति च याति च ॥”

यथा च—“स देवः सा दंष्ट्रा कृतकिटिविलासस्मितसिता
१५ द्वयं दिश्यान्नुभ्यं मुदमिवमुदारं जयति(तु) च ।
उदञ्चन्निर्भूयस्तरलितनिवेशा वस्तुमती
यदग्रे यच्छ्वासैर्गिरिगुडकलीलानुदबहत् ॥”

अध्याहृताख्यातम्—“दोर्दण्डताण्डवभ्रष्टमुडुपण्डं विभर्ति यः ।
व्यस्तपुष्पाञ्जलिपदे चन्द्रचूडः श्रिये स यः ॥”

२० कृदभिहिताख्यातम्—“अभिमुखे मयि संहतमीक्षितं
हसितमन्यनिमित्तकयो(कृतो)दयम् ।
विनयवाधिनवृत्तिरतस्तगा
न विवृतो भदनो न च संवृतः ॥”

अनपेक्षिताख्यातम्—“किमन्मात्रं जलं विप्र ? जानुद्वयं नराधिप ।
२५ तथापीयमचस्था ते न सर्वत्र भवादृशाः ॥”

गुणवदलङ्कृतश्च वाक्यमेव कान्यम् । “असत्यार्थाभिघापित्वा-
न्मोपदेष्टव्यं कान्यम्” इत्येके । यथा—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्तिः
मध्येक्षीरान्वि मग्नाः स्फुटमय च वयं कोऽयमीदृक्प्रकारः ।
इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वयशोभिः
स्तोकावस्थानदुस्यैस्त्रिजगति धवले विसायन्ते मृगाक्षयः ॥”

यथा च—

5

“अश्यद्भुतग्रभोगीश्वरफणपवनाध्मातपातालतालः (मूलः)
ध्रुव्यन्नानागिरीन्द्रावलिशिखरखरास्फाललोलाम्बुराशिः ।
उद्यसीरन्ध्रधूलीविधुरसुरवधूसुच्यमानोपशल्यः
कल्पोयोगस्य यस्य त्रिभुवनदर्शनः सैन्यसम्मर्द आसीत् ॥”

आहुश्च—“दृष्टं किञ्चिददृष्टमन्यदपरं वाचालवार्त्तापितं

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भूयस्तुण्ड(ङ्ग)पुराणतः परिणतं किञ्चिच्च शास्त्रश्रुतम् ।
सूक्तया यस्तु यदत्र चित्ररचनं तत्काव्यमव्याहृतं
रत्नस्येव न तस्य जन्म जलधेर्नो रोहणाद्वा गिरेः ॥”

“न” इति पायाचरीयः ।

“नासत्यं नाम किञ्चन काव्ये यस्तु स्तुत्येर्ष्वर्थवादः (?) ।

15

स न परं कविकर्मणि श्रुतौ च शास्त्रे च लोके च ॥”

तत्र श्रुतः—“पुष्पिण्यौ चरतो जङ्घे भूष्णुरात्मा फलेग्रहिः ।

द्वेरेऽस्य सर्वे पाप्मानः श्रमेण प्रपथे हताः ॥”

शास्त्रीयः—“आपः प्रवित्रं प्रथमं श्रुतिव्या-

मपां पवित्रं परमं च मन्त्राः ।

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तेषां च सामर्ग्यजुषां पवित्रं .

महर्षयो व्याकरणं निराहुः ॥”

किञ्च—“यस्तु प्रयुङ्क्ते कुशलो विशेषे” शब्दान्यथावद्व्यवहारकाले ।

सोऽनन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्देः ॥

१ A explains as उपकण्डः. २ A नदशनः. ३ B स्तुत्येर्ष्ववादः. ४ B श्रुति
शास्त्रे लोके च. ५ A पुष्पिण्या. ६ B सर्वपाप्मानः. ७ B क.

“कः ? । वाग्योगविदेव । कुत एतत् ? । यो हि शब्दाज्ञानाल्पशब्दान्नाप्यसौ जानाति । यथैव हि शब्दज्ञाने धर्म एवमपशब्दज्ञानेऽप्यधर्मः । अथवा भूयानधर्मः प्रामोति । भूयांसो ह्यपशब्दा अल्पीयांसः शब्दाः । एकैकस्य हि शब्दस्य बहवोऽपभ्रंशाः । तद्यथा गौरि-
 5 ल्यस्य शब्दस्य गावी गोणी गोता गोपोतलिकेत्येवमादयोऽपभ्रंशाः । अथ योऽवाग्योगवित् अज्ञानं तस्य शरणम् । नात्यन्तायाज्ञानं शरणं भवितुमर्हति । यो ह्यज्ञानन्वै ब्राह्मणं हन्यात्सुरां वा पिबेत्सोऽपि, मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति जयं परत्र वाग्योगविदुष्यति चापशब्दैः । कः ? । अवाग्योगविदेव । अथ
 10 यो वाग्योगवित् विज्ञानं तस्य शरणम् । क पुनरिदं पठितम् ? । भ्राजा नाम श्लोकाः । किञ्च भोः श्लोका अपि प्रमाणम् ? । किञ्चातः ? । यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति—

‘यद्यु(दु)दुम्बरवर्णानां घटीनां मण्डलं महत् ।

पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत् ॥’ इति ।

15 प्रमत्तगीत एष तत्रभवतो यस्त्वप्रमत्तगीतं सत्प्रमाणमेव” इति गोनर्दीयः ।

लौकिकः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।

दिग्वधूनां मुखे जातमकस्मादूर्द्धकुङ्कुमम् ॥”

“असदुपदेशकत्वात्तर्हि नोपदेष्टव्यं काव्यम्” इत्यपरे । यथा एवं—

20 “वर्यं बाल्ये डिम्भास्तरुणिमनि यूनः परिणता-
 वपीच्छामो वृद्धान्परिणयविधेस्तु स्थितिरियम् ।

त्ययाऽऽरब्धं जन्म क्षपयितुममार्गेण किमिदं

न नो गोत्रे पुत्रि कचिदपि सतीलाञ्छनमभूत् ॥”

“अस्त्ययमुपदेशः । किन्तु निषेध्यत्वेन न विधेयत्वेन” इति याया-
 25 वरीयः । य एवंविधा विधयः परस्त्रीषु पुंसां सम्भवन्ति तानवबु-

१ C दुष्यति अपशब्दैः कः ? । B कः । अवाग्योगवित् । अथ वाग्योगवित् । ज्ञानं तस्य शरणम् । नात्यन्ताय ज्ञानं भवितुमर्हति । योऽज्ञानान् ब्राह्मणं हन्यात् सुरां वा पिबेत् सोऽपि मन्ये पतितः स्यात् । एवं तर्हि सोऽनन्तमाप्नोति । किञ्चातः । यतः यदि प्रमाणमयमपि श्लोकः प्रमाणं भवितुमर्हति । क पुनरिदं पठितमिहाचार्याः । भ्रान्ता नाम श्लोकास्तेष्विति गोनर्दीयः । किञ्च भोः श्लोक एव प्रमाणम् । सद्नेनापि प्रमाणेन भवितव्यमिहाचार्याः “यद्युदुम्बरवर्णानां घटीनां मण्डलं महत् । पीतं न गमयेत्स्वर्गं किं तत्क्रतुगतं नयेत्” प्रमत्तगीतमेतद्गवतो यस्त्वप्रमत्तगीतं तत्प्रमाणमेवेति गोनर्दीयः ॥

ध्येतेति कवीनां भावः । किञ्च “कविवचनायत्ता लोकयान्ना । सा च निःश्रेयसमूलम्” इति महर्षयः । यदाहुः—

“काव्यमय्यो गिरो यावच्चरन्ति विशदा भुवि ।

तावत्सारस्वतं स्थानं कविरासाद्य मोदते ॥”

किञ्च—“श्रीमन्ति राज्ञां चरितानि यानि

प्रभुत्वलीलाश्च सुधाशिनां याः ।

ये च प्रभावास्तपसामृपीणां

ताः सत्कविभ्यः श्रुतयः प्रसूताः ॥”

उक्तञ्च—“इयाता नराधिपतयः कविसंश्रयेण

राजाश्रयेण च गताः कवयः प्रसिद्धिम् ।

राज्ञा समोऽस्ति न कवेः परमोपकारी

राज्ञो न चास्ति कविना सदृशः सहायः ॥

वलमीकजन्मा स कविः पुराणः

कवीश्वरः सत्यवतीसुतश्च ।

यस्य प्रणेता तदिहानयद्यं

सारस्वतं वर्त्म न कस्य बन्धम् ? ॥”

“असन्धार्याभिधायित्वान्नोपदेष्टव्यं काव्यम्” इति च केचित् ।

यथा—

“प्रसर्पन्प्रग्रीवैर्मृतभुवनकुक्षिर्गणक्षणा-

करालः प्रागल्भ्यं वदति तरुणीनां प्रणयिषु ।

विलासयत्यासाज्जघनफलकास्फालनघन-

स्फुटच्छेदोत्सिक्तः कलकनककाञ्चीकलकलः ॥”

अपि च—“नित्यं त्वयि प्रचुरचित्रकपत्रभङ्गी-

ताटङ्कताडनविपाण्डुरगण्डलेखाः ।

स्निह्यन्तु रत्नरशनारणनाभिराम-

कामार्तिनर्तितनितम्पतटास्तरुण्यः ॥”

“प्रक्रामापन्नो नियन्धनीय एयायमर्थः” इति यायावरीयः । तदिदं श्रुतो शाले चोपलभ्यते । तत्र याजुषः—

“योनिरूखलं शिशं मुसलं मिथुनमेवैतत् प्रजननं क्रियते ॥”

आर्चः—“उपोष मे परामृश मा मे दध्राणि मन्यथाः ।
सर्वाऽहमस्मि रोमशा गन्धारीणामिवाविकां ॥”

शास्त्रीयः—“यस्याः प्रसन्नधवलं चक्षुः पर्यन्तपक्ष्मलम् ।
नवनीतोपमं तस्या भवति स्मरमन्दिरम् ॥”
पदवाक्यविवेकोऽयमिति किञ्चित्प्रपञ्चितः ।
अथ वाक्यप्रकारांश्च कांश्चिदन्यान्निबोधत ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
षष्ठोऽध्यायः पदवाक्यविवेकः ॥

10 सप्तमोऽध्यायः पाठप्रतिष्ठा ।

वाक्यं वचनमिति व्यवहरन्ति । तच्च त्रिधा प्रणेतृभेदेन ब्राह्मं,
शैवं, वैष्णवमिति । तदिदं वायुप्रोक्तपुराणादिभ्य उपलब्धं यदुत
ब्राह्मं वचः पञ्चधा स्वायम्भुवमैश्वरमार्षमार्षिकमार्षिपुत्रकं च [इति] ।
स्वयम्भूर्ब्रह्मा तस्य स्वायम्भुवम् । तन्मनोजन्मानो भृगुप्रभृतयः पु-
15 त्रास्ते ईश्वरास्तेषामैश्वरम् । ईश्वराणां सुता ऋषयस्तेषामार्षम् । ऋषी-
णामपत्यानि ऋषीकास्तेषामार्षिकम् । ऋषीकाणां सूनव ऋषिपुत्र-
कास्तेषामार्षिपुत्रकम् । स्वायम्भुवः प्रथमं वचः श्रुतिः । श्रुतेरन्यच्च
स्वायम्भुवम् । तदाहुः—

“सर्वभूतात्मकं भूतं परिवादं च यद्वचेत् ।

20 कचिन्निरुक्तमोक्षार्थं वाक्यं स्वायम्भुवं हि तत् ॥”

तदेव स्तोकरूपान्तरपरिणतमैश्वरं वचः । उक्तञ्च—

“व्यक्तक्रममसंक्षिप्तं दीप्तगम्भीरमर्थवत् ।

प्रत्यक्षं च परोक्षं च लक्ष्यतामैश्वरं वचः ॥”

आर्पम्—“यत्किञ्चिन्मन्त्रसंयुक्तं युक्तं नामविभक्तिभिः ।
प्रत्यक्षाभिहितार्थं च तदपीणां वचः स्मृतम् ॥”

आर्पकम्—“नैगमैर्विविधैः शब्दैर्निपातबहुलं च यत् ।
न चापि सुमहद्वाक्यमृषीकौण्ठं वचस्तु तत् ॥”

आर्पिपुत्रकम्—“अविस्पष्टपदप्राप्यं यद्य स्याद्बहुसंशयम् ।
अपिपुत्रवचस्तत्स्यात्सर्वपरिदेवनम् ॥”

तदुदाहरणानि पुराणेभ्य उपलभ्येत ।

सारस्वताः कवयो नः पूर्वं इत्यङ्कारं कथयन्ति । ब्रह्मविष्णुरुद्रगु-
हृवृहस्पतिभार्गवादिशिष्येषु चतुःपद्यावुपदिष्टं वचः पारमेश्वरं
क्रमेण च सश्वरेद्वैदेवयोनिभिश्च यथामत्युपजीव्यमानं दिव्यमिति 10
व्यपदिश्यते । देवयोनयस्तु—

“विद्याधराप्सरसरोयक्षरक्षोगन्धर्वकिन्नराः ।

सिद्धगुह्यकभूताश्च पिशाचा देवयोनयः ॥”

तत्र पिशाचादयः शिवानुचराः स्वभूमौ संस्कृतवादिनो मर्त्ये तु
भूतभाषया व्यवहरन्तो निबन्धनीयाः । अप्सरसस्तु प्राकृतभाषया । 15
तद्विषयं वचश्चतुर्धा वैबुधं वैद्याधरं गान्धर्वं योगिनीगतं च [इति] ।
शेषाणामेतेष्वेवोपलक्षणं प्रकृतिसादृश्येन । तत्र वैबुधम्—

“समासव्याससंदृढं शृङ्गाराद्भुतसम्भृतम् ।

सानुप्रासमुदारं च वचः स्यादमृताक्षिनाम् ॥”

यथा—“यद्यन्द्रकोटिकरकोरकभारभाजि

यन्नाम बभ्रुणि जटाकुहरे हरस्य ।

तद्गः पुनातु हिमशैलशिलानिकुञ्ज-

क्षात्कारडम्बरविरावि सुरापगाम्भः ॥”

वैद्याधरम्—“स्तोकोनुप्राससञ्ज्ञायं चतुरोक्ति प्रसादि च ।

द्राघीयसा समासेन विद्धि वैद्याधरं वचः ॥”

यथा—“प्रणतसुरकिरीटप्रांशुरत्नांशुवंश-
 छुरितनखशिखाग्रोद्भासमानारुणाङ्गे ।
 उदिततरणिवृन्दोद्दामधामोर्ध्वनेत्र-
 ज्वलननिकरदग्धानङ्गमूर्ते नमस्ते ॥”

यथा वा—“भ्रमति भ्रमरकरम्बितनन्दनवनचम्पकस्तवकगौरः ।
 बाल्याहत इव वियति स्फुटलक्ष्मा रोहिणीरमणः ॥”

गान्धर्वम्—“दृष्ट्वैः समासैर्भूयोभिर्विभूषितपदोद्यया ।
 तत्त्वार्थप्रयनग्राह्या गन्धर्वाणां सरस्वती ॥”

यथा—“नमः शिवाय सोमाय सगणाय ससूनवे ।
 सवृषव्यालशूलाय सकपालाय सेन्दवे ॥”

योगिनीगूढम्—“समासरूपकप्रायं गम्भीरार्थपदक्रमम् ।
 सिद्धान्तसमयस्यापि योगिनीनामिदं वचः ॥”

यथा—“दुःखेन्धनेकदहनामृतवर्षमेघ
 संसारकूपपतनैककरावलम्ब्य ।
 योगीन्द्रदर्पण जगद्गतकृत्स्नतेजः-
 प्रत्यक्षचौरवर धीरपते नमस्ते ॥”

महाप्रभावत्वाद्भौजङ्गमपि दिव्यमित्युपचर्यते ।
 “प्रसन्नमधुरोदात्तसमासव्यासभागवत् ।
 अनोजस्विपदप्रायं वचो भवति भोगिनाम् ॥”

यथा—“सुसर्जि(ज्जि)तां ओन्नसुखां सुरूपा-
 मनेकरत्नोज्ज्वलचित्रिताङ्गीम् ।
 विद्याधरेन्द्रः प्रतिगृह्य वीणां
 पिनाकिने गायति मङ्गलानि ॥”

“किमर्थं पुनरनुपदेश्योर्त्राद्विपारमेश्वरयोर्वाक्यमार्गयोरुपन्या-
 सः ?” इत्याचार्याः । “सोऽपि कवीनामुपदेशपरः” इति यायावरीयः ।

यतो नाटकाद्रावीश्वरादीनां देवानां च प्रवेशे तच्छायावन्ति वा-
क्यानि विधेयानि । इति दिव्यम् ।

इह हि प्रायोवादो यदुत मर्त्यावतारव्यवहाररूपेभ्यो गतौ वासु-
देवस्य वचो घैष्णवम् [इति] । तन्मानुपमिति व्यपदिशन्ति । तच्च
त्रिधा रीतित्रयभेदेन । तदाहुः—

“वैदर्भी गौडीया पाञ्चाली चेति रीतयस्त्रिभिः ।

आशु(सु) च साक्षान्निसति सरस्वती तेन लक्ष्यन्ते ॥”

रीतिरूपं वाक्यत्रितयम् । काकुः पुनरनेकयति । “काकुर्व(ष)क्रो-
क्तिर्नाम शब्दालङ्कारोऽयम्” इति रुद्रटः । “अभिप्रायवान्पाठधर्मः
काकुः । स कथमलङ्कारी स्यात् ?” इति धायावरीयः । सा च द्विधा 10
साकाङ्क्षा निराकाङ्क्षा च । वाक्यान्तराकाङ्क्षिणी साकाङ्क्षा । वाक्यो-
त्तरभाविनी निराकाङ्क्षा । तदेव वाक्यं काकुविशेषेण साकाङ्क्षम् ।
तदेव काकान्तरेण निराकाङ्क्षम् । आक्षेपगर्भा, प्रश्नगर्भा, वितर्कगर्भा
चेति साकाङ्क्षा । विधिरूपा, उत्तररूपा, निर्णयरूपेति निराकाङ्क्षा ।
तत्राक्षेपगर्भा—

“यदि मे बल्लभा वृत्ती तदाऽहमपि बल्लभा ।

यदि तस्याः प्रिया वाचः तन्ममापि प्रियप्रियाः ॥”

एवमेव निर्देष्टुर्विधिरूपा । प्रश्नगर्भा—

“गतः स कालो यत्रासीन्मुक्तानां जन्म बल्लिषु ।

वर्तन्ते साम्प्रतं तासां हेतवः शुक्तिसम्पुटाः ॥”

इयमेवोपदेष्टुन्तररूपा । वितर्कगर्भा—

“नयजलधरः सन्नद्धोऽयं न दसनिशाचरः

सुरधनुरिदं दूराकृष्टं न ज्ञाम शरासनम् ।

अयमपि पटुर्धारासारो न बाणपरम्परा

कनकनिकपल्लिग्धा विशुत्प्रिया न भमोर्वशी ॥”

इयमेवोपदेष्टुर्निर्णयरूपा । ता इमास्त्रिभ्योऽपि नियतनियन्धाः ।
तद्विपरीताः पुनरनन्ताः । तत्राभ्युपगमानुनयकाकुः—

“युष्मच्छासनलङ्घनाम्भसि मया मग्नेन नाम स्थितं
प्राप्ता नाम विगर्हणा स्थितिमतां मध्येऽनुजानामपि ।
क्रोधोद्धासितशोणितारुणगदस्योच्छिन्दतः कौरवां-
नदैकं दिवसं ममासि न गुरुर्नाहं विधेयस्तव ॥”

५ अभ्यनुज्ञोपहासकाकू—“मग्न्यामि कौरवशतं समरे न कोपा-
हुःशासनस्य रुधिरं न पिबाम्युरस्तः ।
सञ्चूर्णयामि गदया न सुयोधनोरु
सन्धिं करोतु भवतां नृपतिः पणेन ॥”

एवं त्रिचतुरकाकुयोगोऽपि । तत्र त्रियोगः—

10 “सेयं पश्यति नो कुरङ्गकवधूखसैवमुद्वीक्षते
तस्याः पाणिरयं न मारुतवलत्पत्राहुलिः पल्लवः ।
तारं रोदिति सैव नैव मरुता वेणुः समापूर्यते
सेयं मामभिभाषते प्रियतमा नो कोकिलः कूजति ॥”

चतुर्योगः—“उच्यतां स वचनीयमशेषं

15 नेश्वरे परुषता सखि साध्वी ।
आनयेनमनुनीय कथं वा
विप्रियाणि जनयन्ननुनेयः ॥”

“सख्या वा नायिकाया वा सखीनायिकयोरथ ।

20 सखीनां भूयसीनां वा वार्ष्ये काकुरिह स्थिता ॥
पदधाक्यविदां मार्गो योऽन्यथैव व्यवस्थितः ।
सत्वाद्भाभिनयो(य)चोल्या तं काकुः कुरुतेऽन्यथा ॥
अयं काकुकृतो लोके व्यवहारो न केवलम् ।
शान्त्रेष्वाप्यस्य साम्राज्यं काव्यस्याप्येष जीवितम् ॥
कामं विवृणुते काकुरर्थान्तरमतन्द्रिता ।
25 स्फुटीकरोति तु सतां भावाभिनयचातुरीम् ॥
इत्थं कविर्निषधीयादित्थं च मतिमान्पठेत् ।
यथा निबन्धनिगददृष्टायां काञ्चिन्निपिञ्चति ॥

करोति काव्यं प्रायेण संस्कृतात्मा यथा तथा ।
 पठितुं वेत्ति स परं यस्य सिद्धा सरस्वती ॥
 यथा जन्मान्तराभ्यासात्कण्ठे कस्यापि रक्ता ।
 तथैव पाठसौन्दर्यं नैकजन्मविनिर्मितम् ॥
 ससंस्कृतमपभ्रंशं लालित्यालिङ्गितं पठेत् ।
 प्राकृतं भूतभाषां च सौष्ठवोत्तरमुद्गिरेत् ॥
 मन्त्रे मन्त्रयेद्वाचं तारयेत्तद्विरोधिनि ।
 मन्त्रतारी च रचयेन्निर्वाहिणि यथोत्तरम् ॥
 ललितं काकुसमन्वितमुज्ज्वलमर्थवशाकृतपरिच्छेदम् ।
 श्रुतिसुखविविक्तवर्णं कवयः पाठं प्रशंसन्ति ॥
 अतितूर्णमतिविलम्बितमुत्पणनार्दं च नादहीनं च ।
 अपदच्छिन्नमनाष्टममतिन्दु पदं च निन्दन्ति ॥ १
 गम्भीरत्वमनैश्च(ष्टु)र्षं निर्व्यूढिस्तारमन्त्रयोः ।
 संयुक्तवर्णलावण्यमिति पाठगुणाः स्मृताः ॥
 यथा व्याघ्री हरेत्पुत्रान्दंष्ट्राभिश्च न पीडयेत् ।
 भीता पतनभेदाभ्यां तद्वद्वर्णान्प्रयोजयेत् ॥
 विभक्तयः स्फुटा यत्र समासश्चाकदर्धितः ।
 अम्लानः पदसन्धिश्च तत्र पाठः प्रतिष्ठितः ॥
 न व्यस्तपदयोरैक्यं न भिदां तु समस्तयोः ।
 न चाख्यातपदम्लानि विदधीत सुधीः पठन् ॥
 'आगोपालकमायोपिदास्तामेतस्य लेखता ।
 इत्थं कविः पठन्काव्यं धाग्देव्या अस्तिबल्लभः ॥
 धेऽपि शब्दविदो नैव नैव चार्थविचक्षणाः ।
 तेषामपि सतां पाठः सुष्ठु कर्णरसायनम् ॥
 पठन्ति संस्कृतं सुष्ठु कुण्ठाः प्राकृतवाचि ते ।
 बाणार(राण)सीतः पूर्वैर्ण ये केचिन्मगधादयः ॥”

आह स—“ब्रह्मन्विज्ञापयामि त्वां स्वाधिकारजिहासया ।
 गौडस्त्यजतु वा गायामन्या धाऽस्तु सरस्वती ॥

नातिस्पष्टो न चाश्लिष्टो न रूक्षो नातिकोमलः ।
 न मन्द्रो नातितारश्च पाठी(ठो) गौडेयु वाडवः ॥
 रसः कोऽप्यस्तु काव्यस्तु रीतिः कोऽप्यस्तु वा गुणः ।
 सगर्वं सर्वकर्णाटाष्टंकारोत्तरपाठिनः ॥

५ गद्ये पद्येऽथवा मिश्रे काव्ये काव्यमना अपि ।
 गेयगर्भं स्थितः पाठे सर्वोऽपि द्रविडः कविः ॥
 पठन्ति लटंभं लाटाः प्राकृतं संस्कृतद्विपः ।
 जिहया ललितोल्लापलब्धसौन्दर्यमुद्रया ॥
 सुराष्ट्रप्रवणाद्या ये पठन्त्यर्पितसौष्ठवम् ।
 १० अपभ्रंशावदंशानि ते संस्कृतवचांस्यपि ॥
 शारदायाः प्रसादेन काश्मीरः सुकविर्जनः ।
 कर्णे शुद्धचीगणद्वपस्तेषां पाठक्रमः किमु ! ॥
 ततः पुरस्तात्कवयो ये भवन्त्युत्तरापये ।
 ते महत्यपि संस्कारे सानुनासिकपाठिनः ॥
 १५ मार्गानुगेन निनदेन निधिर्गुणानां
 सम्पूर्णवर्णरचनो यतिभिर्विभक्तः ।
 पाञ्चालमण्डलमुखां सुभगः कवीनां
 श्रोत्रे मधु क्षरति किञ्चन काव्यपाठः ॥
 ललल्लकारया जिह्वं जर्जरस्फाररेफया ।
 २० गिरा भुजङ्गाः पूज्यन्ते काव्यभव्यधियो न तु ॥
 पञ्चस्थानसमुद्रवर्णेषु यथा स्वरूपनिष्पत्तिः ।
 'अर्जयदेशं च विरतिः सर्वस्यमिदं हि पठस्व ॥'
 सकाकुलना पाठप्रतिष्ठेयं प्रदर्शिता ।
 अर्थानुशासनस्याथ प्रकारः परिकीर्त्यते ॥

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इति राजशेखरेणैवै काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 -सप्तमोऽध्यायः वाक्यविशेषाः साकुलना पाठप्रतिष्ठा च ॥

अष्टमोऽध्यायः काव्यार्थयोनयः ।

“श्रुतिः, स्मृतिः, इतिहासः, पुराणं, प्रमाणविद्या, समयविद्या, राजसिद्धान्तत्रयी, लोको, विरचना, प्रकीर्णकं च काव्यार्थानां द्वादश योनयः” इत्याचार्याः । “उचितसंयोगेन, योक्तृसंयोगेन, उत्पाद्यसंयोगेन, संयोगविकारेण च सह षोडश” इति यायावरीयः ।^१ तत्र श्रौतः । “उर्वशी हाप्सराः पुरुरवसमैडं चकमे” । अत्रार्थे—

“चन्द्राहुधः समभवद्भगवानरेन्द्र-

मायं पुरुरवसमैडंमसावसूत ।

तं चाप्सराः स्मरवती चकमे किमन्य-

दत्रोर्वशी सितवशीकृतशक्रचेताः ॥”

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यथा वा—“यदेतन्मण्डलं तपति तन्महदुक्तं ता ऋचः स ऋचां लोकोऽथ यदेतदर्चिर्दीप्यते तन्महाव्रतं तानि सामानि स साम्नां लोकोऽथ य एष तस्मिन्मण्डले पुरुषः सोऽग्निस्तानि यजूंषि स यजुषां लोकः सैषा अग्न्येव विद्या तपति ।”

अत्रार्थे—“तद्यन्मण्डलं खे तपति दिनकृतस्त। ऋचोऽर्चोऽपि यानि ।^२ योतन्ते तानि सामान्ययमपि पुरुषो मण्डलेऽणुर्यजूंषि । एषं यं वेद वेदत्रितयमयमयं वेदवेदी समग्रो वर्गः स्वर्गोपवर्गप्रकृतिरविकृतिः सोऽस्तु सूर्यः अग्निपेधः ॥”

तद्येदं वेदहरणम् । यदित्थं कथयन्ति—

“नमोऽस्तु तस्यै श्रुतये यां दुहन्ति पदे पदे ।

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ऋषयः शास्त्रकाराश्च कवयश्च यथामति ॥”

स्मार्तः—“बहुर्येष्वभियुक्तेन सर्वत्र व्यपलपिना ।

विभाषितैकदेशेन देयं यदभियुज्यते ॥”

अत्रार्थे—“हंस प्रयच्छ मे कान्तां गतिस्तस्यास्त्यया हता ।

सम्भावितैकदेशेन देयं यदभियुज्यते ॥”

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ऐतिहासिकः—“न स सङ्कुचितः पन्था येन वाली हतो गतः ।
समये तिष्ठ सुग्रीव मा वालिपथमन्वगाः ॥”

अत्र—“मदं नवैश्वर्यलवेन लम्बितं
विमृज्य पूर्वः समयो विमृश्यताम् ।
जगज्जिघत्सातुरकण्ठपद्धति-
र्न बालिनैवाहिततृप्तिरन्तकः ॥”

पौराणिकः—“हिरण्यकशिपुर्देवो यां यां स्मित्वाऽप्युदैक्षत ।
भयभ्रान्तैः सुरैश्चक्रे तस्यै तस्यै दिशे नमः ॥”

अत्र—“स सञ्चरिष्णुर्भुवनत्रयेऽपि यां
यदृच्छयाऽशिभियदाभयः भियः ।
अकारि तस्यै मुकुटोपलस्त्रलत्-
करैस्त्रिसन्ध्यं त्रिदशैर्दिशे नमः ॥”

अत्राहुः—“श्रुतीनां साङ्गशाखानामितिहासपुराणयोः ।
अर्थग्रन्थः कथाभ्यासः कवित्वस्यैकमौपधम् ॥
इतिहासपुराणाभ्यां चक्षुर्भ्यामिव सत्कविः ।
विवेकात्तनशुद्धान्यां सूक्ष्ममप्यर्थमीक्षते ॥
वेदार्थस्य नियन्त्रेण श्लाघ्यन्ते कवयो यथा ।
स्मृतीनामितिहासस्य पुराणस्य तथा तथा ॥”

द्विविधः प्रामाणिको मैमांसिकस्तार्किकश्च । तत्र प्रथमः । शब्दस्य
सामान्यमभिधेयं विशेषश्चार्थः । अत्र—

“सामान्यवाचि पदमप्यभिधीयमानं
मां प्राप्य जातमभिधेयविज्ञेयनिष्ठम् ।
स्त्री काचिदित्यभिहिते सततं मनो मे
तामेव यामनपनां विपयीकरोति ॥”

तर्केषु साहचर्यः—“नासतो विद्यते भावो नाभावो विद्यते सतः ।
उभयोरपि दृष्टोऽन्तस्त्वनयोस्तत्त्वदृष्टिभिः ॥”

अत्र—“य एते यज्वानः प्रथितमहसो येऽप्यवनिषा
मृगाक्ष्यो याश्चैताः कृतमपरसंसारकथया ।
अमी ये दृश्यन्ते फलकुसुमनम्राश्च तरवो
जगत्खेवरूपा विलसति मृदेया भगवती ॥”

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न्यायवैशेषिकीयः—स किंसामग्रीक ईश्वरः कर्ता ? इति पूर्व-
पक्षः । निरतिशयैश्वर्यस्य तस्य कर्तृत्वमिति सिद्धान्तः । अत्र—

“किमीहः किंकायः स खलु किमुपायस्त्रिभुवनं
किमाधारो घाता सृजति किमुपादान इति च ।
अतर्क्यैश्वर्ये त्वय्यनवसरदुःस्यो हतधियः
कुतर्कोऽयं कांश्चिन्मुखरयति मोहाय जगतः ॥”

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पौद्गीयः—विवक्षापूर्वा हि शब्दास्तामेव विवक्षां सूचयेयुः ।
अत्र—

“भवतु विदितं शब्दा वक्तुर्विवक्षितसूचकाः
स्मरति यतः कान्ते कान्तां यलात्परिचुम्बति ।
न न न म म मा मा मां स्पाक्षीर्निपेधपरं वचो
भवति शिथिले मानग्रन्थौ तदेव विधायकम् ॥”

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लौकायतिकः—भूतेभ्यश्चैतन्यं मदशक्तिवत् । अत्र—

“बहुविधमिह साक्षिचिन्तकाः
प्रवदन्त्यन्यमित्तैः कलेवरात् ।
अपि सँ सुद्रति ते चँ चिन्तकाः
प्रलयं यान्ति सदैव चिन्तया ॥”

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आर्हतः—शरीरपरिमाण आत्मा । अन्यथा शरीराफल्यमात्मा-
फल्यं वा ।

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अत्र—“शरीरमात्रमात्मानं ये वेदन्ति जयन्ति ते ।

तच्चुम्बनेऽपि यज्जातः सर्वाङ्गपुलकोऽस्य मे ॥”

सर्वपार्षदत्वात्काव्यविद्यायाः तानिमानन्यांश्चार्थान्व्युत्पत्तये
प्रत्यवेक्षेत । आहुश्च—

५ “यांस्तर्ककर्मज्ञानर्थान्सूक्तिष्वद्रियते कविः ।

सृयांशव इवेन्दौ ते काञ्चिदर्च(ञ्च)न्ति कान्तताम् ॥”

समयविद्यासु शैवसिद्धान्तीयः—

“घोरघोरतरातीतग्रह्यविद्याकलातिगः ।

परापरपदव्यापी पाथाद्गः परमेश्वरः ॥”

१० पाञ्चरात्रः—“नायन्तवन्तः कवयः पुराणाः

सूक्ष्मा बृहन्तोऽप्यनुशासितारः ।

सर्वज्वरान्मन्तु ममानिरुद्ध-

प्रशुभ्रसङ्कर्षणवासुदेवाः ॥”

यौद्धसिद्धान्तीयः—“कलिकलुपकृतानि यानि लोके

१५ मयि निपतन्तु विमुच्यन्तां स लोकः ।

मम हि सुचरितेन सर्वसत्त्वाः

परमसुखेन सुखावर्णो प्रयान्तु ॥”

एवं सिद्धान्तान्तरेष्वपि । राजसिद्धान्तप्रत्यामर्थशास्त्रीयः—

“शमव्यायामान्यां प्रतिविहिततन्त्रस्य नृपतेः

२० परं प्रत्यावापः फलति कृतसेकस्तगरिव ।

बहुव्याजं राज्यं न सुकरमराजप्रणिधिभि-

र्दुराराधा लक्ष्मीरनयहितचित्तं छलयति ॥”

मातृशास्त्रीयः—“एवं धारय देवि पाहुलतिकामेवं कुरुष्वान्नर्कं

मात्पुत्रैर्मम कुञ्जयाग्रचरणं मां पश्य तावत्स्थितम् ।

२५ देवीं नर्तयतः स्ववक्रसुरजेनाम्भोधरध्यानना

शम्भोर्वः परिपान्तु लम्बितलयच्छेदाहतास्तालिकाः ॥”

कामसूत्रीयः—“नाश्चर्यं त्वयि यल्लक्ष्मीः क्षित्वाऽघोक्षजमागता ।

असौ मन्दरतस्त्वं तु प्राप्तः समरतस्तया ॥”

लौकिकस्तु द्विधा प्राकृतो व्युत्पन्नश्च । तयोः प्रथमः—

“स्फुटितपिठरीबन्धश्लाघ्यो विपक्षगृहेऽप्यभूत्

प्रियतम ययोः स्नेहग्रन्थिस्तथा प्रथमं स नौ ।

जनवदधुना सन्नन्यावां वसाव इद्वैव तौ

धिगपरिचितं प्रेम स्त्रीणां चिराय च जीवितम् ॥”

यथा वा—“इक्षुदण्डस्य मण्डस्य दध्नः पिष्टकृतस्य च ।

वाराहस्य च मांसस्य सैप गच्छति काल्पुनः ॥”

द्वितीयो द्विधा समस्तजनजन्यः कतिपयजनजन्यश्च । तयोः प्रथ-10
मोऽनेकधा देशानां बहुत्वात् । तत्र दाक्षिणात्यः—

“पियन्त्यास्वाद्य मरिचं ताम्बूलविशदैर्मुखैः ।

प्रियाधरावदंशानि मधूनि द्रमिलोङ्गनाः ॥”

यथा वा—“विरम मदन कस्त्वं चैत्र का शक्तिरिन्दो-

रिह हि कुसुमपाणाः कुण्ठिताग्राः स्खलन्ति ।

हृदयभुव इमास्ताः कुन्तलप्रेयसीनां

प्रहृतिक्लिणकठोरग्रन्थयो वज्रसाराः ॥”

उदीच्यः—“नेपाल्यो बल्लभैः सार्द्धमाद्रैणमदमण्डनाः ।

ग्रन्थिपर्णकपालीषु नयन्ति ग्रीष्मयामिनीः ॥”

द्वितीयः—“मिथ्यामीलदरालपक्ष्मणि बलत्यन्तः कुरङ्गीदृशो

श्रीर्ध्यापद्वसिस्तस्मिन्तरसे नत्प्येतस्मिन् न्यसुदि ।

पत्युः केलिमतः कथां विरमयन्नन्योन्यकण्डूयनात्

कोऽयं व्याहरतीत्युदीर्य निरगात्सव्याजमालीजनः ॥”

कविमनीषानिर्मितं कथातन्त्रमर्यमात्रं वा विरचना । तत्राद्या—

“अस्ति चित्रशिखो नाम खड्गविद्याधराधिपः ।

दक्षिणे मलयोत्सङ्गे रत्नवत्याः पुरः पतिः ॥

तस्य रत्नाकरसुता त्रियो देव्याः सहोदरी ।
स्वयंवरविधावासीत्कलत्रं चित्रसुन्दरी ॥”

द्वितीया—“ज्योत्स्नां लिम्पति चन्दनेन स पुमान्सिञ्चत्यसौ मालती-
मालां गन्धजलैर्मधूनि कुरुते स्वादून्यसौ फाणितैः ।
यस्तस्य प्रथितान्युणान्प्रथयति श्रीवीरचूडामणेः
तारत्वं स च शाणया मृगयते मुक्ताफलानामपि ॥”

अत्राहुः—“नीचैर्नार्थं कथासर्गे(र्गो) यस्य न प्रतिभाक्षयः ।
स कविग्रामणीरत्रं शेषास्तस्य कुटुम्बिनः ॥”

अभिहितेभ्यो यदन्यत्तत्प्रकीर्णकम् । तत्रं हस्तिशिक्षीयः—

10 “मेघानां क्षणहासतामुपगतो हारः प्रकीर्णो दिशा-
माकाशोद्भ्रसितामितामरवधूपीनस्तनास्फालकः ।
धुण्णञ्चन्द्र इवोल्बणो मदवशादैरावणप्रेरितः
पायाढः परिपाकपाण्डुलर्बलीश्रीतस्करः शीकरः ॥”

रत्नपरीक्षीयः—“द्वौ वज्रवर्णौ जगतीपतीनां
15 सद्भिः प्रदिष्टौ न तु सार्वजन्यौ ।
यः स्याज्जपाविद्रुमभद्रशोणो
यो वा हरिद्रारससंनिकाशः ॥”

धनुर्वेदीयः—“सं दक्षिणापाद्गनिविष्टमुष्टिं
20 नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं
प्रहर्तुसमुद्यतमात्मस्योनिम् ॥”

योगशास्त्रीयः—“यः सर्वेषां हृदयकमले प्राणिनामेकहंस-
स्त्वं जागर्षि स्वपिपि च मुहूर्तुष्यसे नापि मुद्रः ।
तं त्वाराध्य प्रविततपियो यन्धमेदं विधाय
35 ध्वस्तान्ना विमलमहसस्ते भवन्तो भवन्ति ॥”



एवं प्रकीर्णकान्तरमपि । उचितसंयोगः—

“पाण्ड्योऽयमंसार्षितलम्बहारः
हृसाङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानुः
सनिर्झरोद्गार इवाग्निराजः ॥”

योक्तृसंयोगः—“कुर्वद्भिः सुरदन्तिनो मधुलिहामखादु दानोदकं
तन्यानैर्नमुचिद्रुहो भगवतश्चक्षुःसहस्रव्यथाम् ।
मज्जन्स्वर्गतरङ्गिणीजलभरे पङ्कीकृते पांसुभि-
र्घद्यात्राव्यसनं निनिन्द विमनाः खलौकनारीजनः ॥”

उत्पाद्यसंयोगः—“उभौ यदि व्योम्नि पृथक्प्रवाहा-
वाकाशगङ्गापयसः पतेताम् ।
तेनोपमीयेत तमालनील-
मानुक्तमुक्तालतमस्य वक्षः ॥”

संयोगविकारः—“गुणानुरागमिश्रेण यशसा तव सर्पता ।
दिग्बधूनां मुखे जातमकसावर्द्धकुङ्कुमम् ॥

यथा वा—“उन्माद्यलम्बुरार्शिर्विदलति कुमुदं सङ्कुचन्त्यम्बुजानि
स्यन्दन्ते चन्द्रकान्ताः पतितसुमनसः सन्ति शेषालिकाश्च ।
पीयन्ते चन्द्रिकाम्भः क्रमसरलगलं किं च किञ्चिदकोरा-
श्चन्द्रे कर्पूरगौरद्युतिभृति नभसो याति चूडामणित्वम् ॥”

इदं कविभ्यः कथितमर्थोत्पत्तिपरायणम् ।
इह प्रगल्भमानस्य न जात्वर्थकदर्थना ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिरूपे
अर्थानुशासने षोडश कान्यार्थयोनयः अष्टमोऽध्यायः ॥

नवमोऽध्यायः अर्थव्याप्तिः ।

“स त्रिधा” इति द्रौहिणिः; दिव्यो, दिव्यमानुषो, मानुषश्च ।
 “सप्तधा” इति यायावरीयः; पातालीयो, मर्त्यपातालीयो, दिव्य-
 पातालीयो, दिव्यमर्त्यपातालीयश्च । तत्र दिव्यः—

० “स्मृत्वा यन्निजवारवासगतया वीणासमं तुम्बुरो-
 रुद्गीतं नलकूबरस्य विरहादुत्केशुलं रम्भया ।
 तेनैरावणकर्णचापलमुपा शक्रोऽपि निद्रां जह-
 झूयः कारित एव हासिनि शचीवक्त्रे दृशां सम्भ्रमम् ॥”

• दिव्यमानुषस्तु चतुर्धा । दिव्यस्य मर्त्यागमने, मर्त्यस्य च स्वर्ग-
 १० गमन इत्येको भेदः । दिव्यस्य मर्त्यभावे, मर्त्यस्य च दिव्यभाव इति
 द्वितीयः । ‘दिव्येतिष्टुत्परिकल्पनया तृतीयः । प्रभावाविर्भूतदिव्य-
 रूपतया चतुर्थः । तत्र दिव्यस्य मर्त्यागमनम्—

“श्रियः पतिः श्रीमति शशितुं जग-
 ज्जगन्निवासो वसुदेवसन्नि ।
 १५ वसन्ददर्शावितरन्तमम्बरा-
 द्विरण्यगर्भाङ्गभुवं मुनिं हरिः ॥”

मर्त्यस्य स्वर्गगमनम्—

“पाण्डोर्नन्दन नन्दनं वनमिदं सङ्कल्पजैः सीधुभिः
 हृत्पापानककेलि कल्पतरुषु द्वन्द्वैः सुषालेहिनाम् ।
 २० अप्यत्रेन्दुशिलालवालवलयं सन्तानकानां तले
 ज्योत्स्नासङ्गलदृच्छनिर्झरजलैर्यत्नं विना पूर्यते ॥”

दिव्यस्य मर्त्यभावः—“इति विकसति तस्मिन्नन्ववाये यदूनां
 समजनि वसुदेवो देवकी यत्कलत्रम् ।
 किमपरमथ तस्मात्पोडशस्त्रीसहस्र-
 २५ प्रणिहितपरिरम्भः पद्मनाभो बभूव ॥”

मर्त्यस्य दिव्यभावः—“आकाशयानतटकोटिकृतैकपादा-
स्तद्वेमदण्डयुगलान्यवलम्ब्य हस्तैः ।
कौतूहलात्तत्र तरङ्गविघटितानि
पश्यन्ति देवि मनुजाः स्वकलेवराणि ॥”

दिव्येतिवृत्तपरिकल्पना—

“ज्योत्स्नापुरप्रसरविशदे सैकतेऽस्मिन्सरस्था
बादयूतं चिरतरमभूत्सिद्धयूनाः कयोश्चित् ।
एको भूते प्रथमनिहतं कैटभं कंसमन्यः
स त्वं तत्त्वं कथय भवता को हतस्तत्र पूर्वम् ॥”

प्रभावाविर्भूतदिव्यभावः—

“मा गाः पातालमुर्वि स्फुरसि किमपरं पाद्व्यमानः कुदैत्य
त्रैलोक्यं पादपीतप्रथिम नहि पले पूरयस्यूनमद्वेः ।
इत्युत्स्वप्नायमाने भुवनभृति शिशावङ्कसुते यशोदा
पायावकाङ्कपादप्रणतिपुलकितसौरगण्डस्थला वः ॥”

मर्त्यः—“धधूः श्वश्रूस्थाने व्यवहरति पुत्रः पितृपदे
पदे रिक्ते रिक्ते विनिहितपदार्थान्तरमिति ।
नदीलोतो न्यायादकलितविवेकक्रमघनं
न च प्रत्यावृत्तिः प्रवहति जगत्पूर्णमथ च ॥”

पातालीयः—

“कर्कोटः कोटिकृत्यः प्रणमति पुरतस्तक्षके देहि चक्षुः
सज्जः सेवाञ्जलिस्ते कपिलकुलिकपोः स्तौति च स्वस्तिकस्त्वाम् ।
पद्मः सद्मैष भक्तेरवलगति पुरः कम्बलोऽयं बलोऽयं
सोत्सर्पः सर्पराजो व्रजतु निजगृहं प्रेप्यतां शङ्खपालः ॥”

मर्त्यपातालीयः—“आर्द्रावले व्रज न वेत्स्यपकर्णं कर्णं
द्विः सन्दधाति न शरं हरशिष्यशिष्यः ।
तत्साम्प्रतं समिति पश्य कुतूहलेन
मर्त्यैः शरैरपि किरीटिकिरीटमार्थम् ॥”

इहापि पूर्ववत्समस्तमिश्रभेदानुगमः । दिव्यपातालीयः—

“स पातु वो यस्य शिग्वाश्मकर्णिकं

खदेहनालं फणपत्रसञ्चयम् ।

विभाति जिह्वायुगलोलकेसरं

6 पिनाकिनः कर्णभुजङ्गपङ्कजम् ॥”

स्वर्गमर्त्यपातालीयः—

“आंस्तीकोऽस्ति मुनिः स विस्मयकृतः पारीक्षितीयान्मखा-

भ्राता तक्षकलक्ष्मणः फणभृतां वंशस्य शक्रस्य च ।

उद्वेल्लन्मलयाद्रिचन्दनलतास्त्रान्दोलनप्रक्रमे

10 यस्याद्यापि सविभ्रमं फणिवधूवृन्दैर्यशो गीयते ॥”

सोऽयमित्यङ्गारमुल्लिख्योपजीव्यमानो निःसीमार्थसार्थः सम्प-
द्यते । “अस्तु नाम निःसीमार्थसार्थः । किन्तु द्विरूप एवासौ विचा-
रितमुस्योऽविचारितरमणीयश्च [इति] । तयोः पूर्वमाभितानि शा-
स्त्राणि तदुत्तरं काव्यानि” इत्यौद्गटाः । यथा—

15 “अपां लङ्घयितुं राशिं रुचा पिञ्जरयन्त्रभः ।

खमुत्पपात हनुमात्रीलोत्पलदलद्युतिं ॥”

यथा वा—“त आकाशमसिद्ध्याममुत्पत्य परमर्षयः ।

आसेदुरोपधिप्रस्थं मनसा समरंहसः ॥”

यथा च—“तदेव वारि सिन्धूनां महत्स्थेमार्चिषामिति” इत्यादि ॥

20 “न स्वरूपनिबन्धनमिदं रूपमाकाशस्य सरित्सलिलादेर्वा किन्तु
प्रतिभासनिबन्धनम् । न च प्रतिभासस्तादात्म्येन वस्तुन्यवतिष्ठते ।

यदि तथा स्यात्सूर्योचन्द्रमसोर्मण्डलैर्दृष्ट्या पारीक्षिद्यमानद्वादशाहु-
लंप्रमाणे पुराणाद्यागमनिवेदितधरावलगमात्रे न स्तः” इति यापाव-
रीयः । एवं नक्षत्रादीनां सरित्सलिलादीनामन्येषां च । यथाप्रतिभासं

25 च वेस्तुनः स्वरूपं शास्त्रकाव्ययोर्निबन्धोपयोगि । शास्त्रे यथा—

१ A अस्तीको. २ V सन्दोलन. ३ C शुद्धेख्योपजीव्यमानो. ४ B द्युतिः.

५ C रथपरिच्छिद्यमान.

“प्रशान्तजलभृतपङ्के विमले वियदम्भसि ।

ताराकुमुदसम्बन्धे हंसायत इवोद्गराद् ॥”

काव्यानि पुनरेतन्मयान्येव । “अस्तु नाम निःसीमाऽर्थसार्थः ।
किन्तु रसघत एव निबन्धो युक्तो न नीरसस्य” इत्यापराजितिः ।
यदाह—

“मज्जनपुष्पावचयनसन्ध्याचन्द्रोदयादिवाक्यमिह ।

सरसमपि नातिबहुलं प्रकृतरसानन्वितं रचयेत् ॥

यस्तु सरिद्रिसागरपुरतुरगरथादिवर्णने यत्नः ।

कविशक्तिख्यातिफलो विततधियां नो मतः स इह ॥”

‘आम्’ इति यायावरीयः । अस्ति चानुभूयमानो रसस्यानुगुणो¹⁰
विगुणश्चार्थः, काव्ये तु कविबचनानि रसयन्ति विरसयन्ति च नार्थाः ।
अन्वयव्यतिरेकाभ्यां चेदमुपलभ्यते । तत्र सरिर्द्वर्णनरसवत्ता—

“एतां विलोक्य तनूदरे ताम्रपर्णी—

मन्मोनिधौ विवृतशुक्तिपुटोद्भूतानि ।

यस्याः पयांसि परिणाहिषु हारमूर्त्या

वामभ्रुवां परिणमन्ति पयोधरेषु ॥”

15

अत्रिवर्णनरसवत्ता—

“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोभ्रुव-

ध्रौपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।

यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः

पीयन्ते विवृतोर्ध्वचक्षु विचलत्कण्ठं चकोराङ्गनाः ॥”

20

सागरवर्णनरसवत्ता—

“धत्ते यत्किलकिञ्चित्कगुरुतामेणीदृशां वारुणी

वैधुर्यं विदधाति दम्पतिरुपां यच्चन्द्रिकार्द्र नभः ।

यच्च स्वर्गसदां वयः सरसुहृन्नित्यं सदा सम्पदां

यल्लक्ष्मीरधिदैवतं च जलधेस्तत्कान्तमाचेष्टितम् ॥”

25

१ B अप. २ B omits तु. ३ II omits विरसयन्ति and reads न चार्थाः
४ A ततोदरे. ५ B इत्या.

एवं पुरतुरगादिवर्णनरसवत्तापि । विप्रलम्भेऽप्यतिरसवत्ता—

“विधर्माणो भावास्तदुपहितवृत्तेर्न धृतये
सरूपत्वादन्ये विहितविफलौत्सुक्यविरसाः ।
ततः स्वेच्छं(स्त्वित्यं) पूर्वंप्वरसमितरेभ्यः प्रतिहतं
क हीनं प्रेयस्या हृदयमिदमन्यत्र रमताम् ॥”
कुक्कविर्विप्रलम्भेऽपि रसवत्तां निरस्यति ।
अस्तु वस्तुषु मा वा भूत्कविधाचि रसः स्थितः ॥

“यथा तथा वाऽस्तु वस्तुनो रूपं, वस्तुप्रकृतिविशेषायत्ता तु रस-
वत्ता । तथा च यमर्थं रक्तः स्तौति तं विरक्तो विनिन्दति । मध्यस्थस्तु
10 तत्रोदास्ते” इति पाल्यकीर्तिः ।

“येषां बल्लभया समं क्षणमिव स्फारा क्षपा क्षीयते
तेषां शीततरः शशी विरहिणामुल्लेख सन्तापकृत् ।
अस्माकं न तु बल्लभा न विरहस्तेनोभयभ्रंशिना-
मिन्दू राजति^१ दर्पणाकृतिरयं नोष्णो न वा शीतलः ॥”

10 “विदग्धभणितिभङ्गिनिवेद्यं वस्तुनो रूपं न नियतस्वभावम्”
इत्यवन्तिसुन्दरी । तदाह—

“वस्तुस्वभावोऽग्न कवेरतंभ्रं
शुणाशुणावुक्तिवशेन काव्ये ।
स्तुवन्नियन्नाल्यमृतांशुमिन्दुं
20 निन्दंस्तु दोषाकरमाह धूर्तः ॥”

“उभयमुपपन्नम्” इति यायावरीयः ।

स पुनर्द्विधा । मुक्तकप्रयत्नविषयत्वेन । तावपि प्रत्येकं पञ्चधा ।
शुद्धः, चित्रः, कथोत्थः, संविधानकभूः, आख्यानकवांश्च [इति] ।
तत्र मुक्तेतिवृत्तः शुद्धः । स एव सप्रपञ्चश्चित्रः । धृत्तेतिवृत्तः क-
25 थोत्थः । सम्भावितेतिवृत्तः संविधानकभूः । परिकल्पितेतिवृत्तः
आख्यानकवान् । तत्र—

मुक्तके—शुद्धः—“सा पत्युः प्रथमापराधकरणे शिक्षोपदेशं विना
नो जानाति सविभ्रमाङ्गवलनावकोक्तिचित्रां गतिम् ।
स्वच्छैरच्छकपोलभित्तिगलितैः पर्यस्तनेत्रोत्पला
बाला केवलमेव रोदिति लुठल्लोलोदकैरश्रुभिः ॥”

चित्रः—“दूरादुत्सुकमागते विवलितं सम्भाषिणि स्फारितं
संश्लिष्यत्यरुणं गृहीतवसने कोपाश्रितभ्रूलतम् ।
मानिन्याश्चरणानतिव्यतिकरे वाष्पाम्बुपूर्णं क्षणा-
द्यक्षुर्जातमहो प्रपञ्चचतुरं जातागसि प्रेयसि ॥”

कथोत्थः—“दृत्वा रुद्धगतिः खसाधिपतये देवीं ध्रुवस्वामिनीं
यस्मात्त्वण्डितसाहसो निववृते श्रीशर्मगुप्तो नृपः । 10
तस्मिन्नेवे हिमालये गुरुगुहाकोणकणत्किन्नरे
गीयन्ते तव कार्तिकेयनगरस्त्रीणां गणैः कीर्त्तयः ॥”

संविधानकभूः—

“दृष्ट्वाकासनसंस्थिते प्रियतमे पश्चादुपेत्यादरा-
देकस्या नयने निमील्य विहितक्रीडानुबन्धच्छलः । 15
ईषद्वक्रितकन्धरः सपुलकः प्रेमोल्लसन्मानसा-
मन्तर्हासवलत्कपोलफलकां धूर्तोऽपरां चुम्बति ॥”

यथा च—“कुर्वत्या कुङ्कुमाम्भःकपिशितवपुषं यत्तदा राजहंसीं
क्रीडाहंसो भयाऽसायजनि विरहितश्चक्रयाफीभ्रमेण ।
तस्यैतत्पाप्मनो मे परिणमति फलं यत्पुरे प्रेमयन्धा- 20
देकत्रावां यसाचो न च दयित दृशाऽप्यस्ति नो सन्निकर्षः ॥”

आख्यानकैवान्—

“अर्थिजनार्थघृतानां वनकरिणां प्रथमकल्पितैर्दशनैः ।
चक्रे परोपकारी हैहयजन्मा गृहं शम्भोः ॥”

नियन्ध(न्धे)शुद्धः—“स्तिमितविकसितानामुल्लसद्भूलतानां
मसृणमुकुलितानां प्रान्तविस्तारभाजाम् ।
प्रतिनयननिपाते किञ्चिदाकुञ्चितानां
सुचिरमहमभूवं पात्रमालोकितानाम् ॥”

५ चित्रः—“अलसवलितमुग्धसिग्धनिष्पन्दमन्दै-
रधिकविकसदन्तर्विस्मयसरोतरैः ।
हृदयमशरणं मे पद्मलाक्ष्याः कटाक्षै-
रपहृतमपविद्धं पीतमुन्मूलितं च ॥”

कपोत्थः—“अभिलापमुदीरितेन्द्रियः
१० स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रिया-
ममिशसः फलमेतदन्वभूत् ॥”

संविधानकभूः—“क्रोधं प्रभो संहर संहरेति
यावद्भिरः खे मरुतां चरन्ति ।
१५ तावत्स बहिर्भवनेत्रजन्मा
मस्मावशेषं मदनं चकार ॥”

आख्यानकवान्—“पत्युः शिरश्चन्द्रकलामनेन
स्पृशेति सख्या परिहासपूर्वम् ।
सा रञ्जयित्वा चरणौ कृताशी-
२० माल्येन तां निर्वचनं जघान ॥”

किञ्च संस्कृतवत्सर्वास्वपि भाषास्तु यथासामर्थ्यं यथावपि यथा-
कौतुकं चावहितः स्यात् । शब्दार्थयोश्चाभिधानाभिधेयव्यापार-
प्रगुणतामवबुध्येत ।

तदुक्तम्—

२५ एकोऽर्थः संस्कृतोक्त्या ससृकविरचनः प्राकृतेनापरोऽस्मि-
न्नन्योऽपभ्रंशगीर्भिः किमपरमपरो भूतभाषाक्रमेण ।

द्वित्राभिः कोऽपि वाग्भिर्भवति चतसृभिः किञ्च कश्चिद्विवेक्तुं
यस्येत्थं धीः प्रगल्भा रूपयति सुकवेस्तस्य कीर्तिर्जगन्ति ॥”

इत्थङ्कारं घनैरर्थैर्व्युत्पन्नमनसः कवेः ।

दुर्गमेऽपि भवेन्मार्गे कुण्ठिता न सरस्वती ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

अर्थानुशासने अर्थव्याप्तिर्नवमोऽध्यायः ॥

दशमोऽध्यायः कविचर्या राजचर्या च ।

गृहीतविद्योपविद्यः काव्यक्रियायै प्रयतेत । नामधातुपारायणे,
अभिधानकोशः, छन्दोविचितिः, अलङ्कारतन्त्रं च काव्यविद्याः । क-
लास्तु चतुःषष्टिरूपविद्याः । सुजनोपजीव्यकविसिद्धिः, देशवार्ता,¹⁰
विदग्धवादो, लोकयात्रा, विद्वद्गोष्ठ्यश्च काव्यमातरः पुरातनक-
विनियन्धाश्च । किञ्च—

स्वास्थ्यं प्रतिभाऽभ्यासो भक्तिर्षिद्धत्कथा बहुश्रुतता ।

स्मृतिदार्ढ्यमनिर्वेदश्च मातरोऽष्टौ कवित्वस्य ॥

अपि च नित्यं शुचिः स्यात् । त्रिधा च शौचं वाक्शौचं, मनः-¹⁵
शौचं, कायशौचं च । प्रथमे शास्त्रजन्मनी । तार्तीयकं तु सनख-
च्छेदौ पादौ, सताम्बूलं मुखं, सविलेपनमात्रं घणुः, महार्द्धमनुलवणं
च वासः, सकुसुमं शिर इति । शुचिं शीलनं हि सरस्वत्याः संय-
नममामनन्ति । स यत्स्वभावः कविस्तदनु रूपं काव्यम् । यादृशाकार-
श्चित्रकरस्तादृशाकारमस्य चित्रमिति प्रायोवादः । स्मितपूर्वमभि-²⁰
भाषणं, सर्वत्रोक्तिगर्भमभिधानं सर्वतो रहस्यान्वेषणं, परकाव्यदूष-
णवैमुख्यमनभिहितस्य, अभिहितस्य तु यथार्थमभिधानम् ।

तस्य भवनं सुसंमृष्टं, ऋतुषट्कोचितविविधस्थानं, अनेकतरुमृ-
लकल्पितापाश्रयवृक्षवाटिकं, सङ्गीटापर्यतकं, सदीर्घिकापुष्करि-

णीकं, ससरित्समुद्रावर्त्तकं, सकुल्याप्रवाहं, सवर्हिणहरिणहारीतं,
ससारसचक्रवाहसं, सचकोरशौचकुररशुकसारिकं, धर्मह्रान्ति-
चौरं, संभूमिधारागृह्यन्नलतामण्डपकं, सदोलाप्रेङ्गं च स्यात् ।

काव्याभिनिवेशखिन्नस्य मनसस्तद्विनिर्वेदच्छेदायाज्ञामूकपरिजनं
५ विजनं वा तस्य स्थानम् । अपभ्रंशभाषणप्रवणः परिचारकवर्गः,
समागधभाषाभिनिवेशिन्यः परिचारिकाः । प्राकृतसंस्कृतभाषाविद्
आन्तःपुरिकाः, मित्राणि चास्य सर्वभाषाविन्दि भवेयुः । सदःसं-
स्कारविशुद्ध्यर्थं सर्वभाषाकुशलः, शीघ्रवाक्, चार्वक्षरः, इङ्गिता-
कारवेदी, नानालिपिज्ञः, कविः, लाक्षणिकश्च लेखकः स्यात् । तद-
१० सन्निधायतिरात्रादिषु पूर्वोक्तानामन्यतर(म): ।

स्वभवने हि भाषानियमं यथा प्रभुर्विदधाति तथा भवति ।

श्रूयते हि मगधेषु शिशुनागो नाम राजा; तेन दुरुघारानष्टौ
वर्णानपास्य स्वान्तःपुर एव प्रवर्त्तितो नियमः, टकारादयश्चत्वारो
मूर्द्धन्यास्तृतीयवर्जमूष्माणन्त्रयः क्षकारश्चेति ।

१५ श्रूयते च मूरसेनेषु कुंविन्दो नाम राजा; तेन परुषसंयोगाक्षर-
वर्जमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते च कुन्तलेषु सातवाहनो नाम राजा; तेन प्राकृतभाषात्म-
कमन्तःपुर एवेति समानं पूर्वेण ।

श्रूयते चोद्भिनिन्यां साहसाहो नाम राजा; तेन च संस्कृतभाषा-
२० त्मकमन्तःपुर एवेति समानं पूर्वेण ।

तस्य सम्पुटिका सैफलकम्पटिका, समुद्रकः, सलैवनीकमपी-
भाजनानि ताटिपत्राणि भूर्जत्वचो वा, सलोहकण्टकानि तालद-
लानि, सुसम्मृष्टा भित्तयः, सततसन्निहिताः स्युः । “तद्वि काव्यवि-
धायाः परिकराः” इत्याचार्याः । “प्रतिभैव परिकराः” इति याया-
२५ यरीपः ।

“कविः प्रथममात्मानमेव कल्पयेत्; कियान्मे संस्कारः, क भाषा-
विषये वास्तोऽस्मि, किञ्चित्लोकः परिपृक्षो वा, कीदृशि गोष्ठ्यां

१ BC गभुःपण्डितः २ B गं लेखेत्. ३ BC वपिरे. ४ B omits च.
५ B वपिरे. ६ B गभुःपण्डितः. ७ A गं लेखेत् B गं लेखेत्. ८ B गं लेखेत्.

विनीतः, कास्य वा चेतः संसजत इति बुद्ध्वा भाषाविशेषमाश्रयेत्”
इत्याचार्याः । “एकदेशकवेरियं नियमतन्त्रणा, स्वतन्त्रस्य पुनरेक-
भाषाचत्सर्वा अपि भाषाः स्युः” इति यायावरीयः । देशविशेषव-
शेन च भाषाश्रयणं दृश्यते । तदुक्तम्—

“गौडाद्याः संस्कृतस्थाः परिचितरुचयः प्राकृते लाटदेदयाः 5

सापभ्रंशप्रयोगाः सकलमरुमुषष्टम्भादानकाश्च ।

आयन्त्याः पारियात्राः सह दशपुरजैर्भूतभाषा भजन्ते

यो मध्येमध्यदेशं निवसति स कविः सर्वभाषानिपण्णः ॥”

जानीयाल्लोकसाम्मल्यं कविः कुत्र ममेति च ।

असम्मतं परिहरेन्मतेऽभिनिविशेत् च ॥

10

जनापवादमात्रेण न जुगुप्सेत् चात्मनि ।

जानीयात्स्वयमात्मानं यतो लोको निरङ्कुशः ॥

गीतसूक्तिरतिक्रान्ते स्तोता देशान्तरस्थिते ।

प्रत्यक्षे तु क्यौ लोकः सावज्ञः सुमहत्स्यपि ॥

प्रत्यक्षकविकाव्यं च रूपं च कुलयोषितः ।

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गृह्यैवस्य विद्या च कस्मैचिद्यदि रोचते ॥

इदं महाहासकरं विचेष्टितं

परोक्तिपाट्यरतारतोऽपि यत् ।

सदुक्तिरन्नाकरतां गतान्कर्षान्

कवित्वमात्रेण समेन निन्दति ॥

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यच्चः स्याद् सतां लेखं लेशस्याद्वपि कौतुकात् ।

याल्लखीहीनजातीनां काव्यं याति सुखान्मुखम् ॥

कार्यावसरसज्जानां परिव्राजां महीमुजाम् ।

काव्यं सद्यः कवीनां च भ्रमलहा दिशो दश ॥

पितुर्गुरोर्नरेन्द्रस्य सुतशिष्यपदातयः ।

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अविविच्यैव काव्यानि स्तुवन्ति च पठन्ति च ॥

किञ्च नार्द्धकृतं पठेदसमाप्तिस्तस्य फलमिति कविरहस्यम् । न
नवीनमेकाकिनः पुरतः । स हि स्वीयं ब्रुवाणः कतरेण साक्षिणा
जीयेत । न च स्वकृतिं बहु मन्येत । पक्षपातो हि गुणदोषौ विप-
र्यासयति । न च दृष्येत् । दर्पलवोऽपि सर्वसंस्कारानुच्छिनत्ति । प-
रैश्च परीक्षयेत् । यदुदासीनः पश्यति न तदनुष्ठातेति प्रायो वादः ।
कविमानिनं तु छन्दोऽनुवर्त्तनेन रञ्जयेत् । कविम्मन्यस्य हि पुरतः
सूक्तमरण्यरुदितं स्याद्विप्लवेत च । तदाह—

“इदं हि वैदग्ध्यरहस्यमुत्तमं
पठेन्न सूक्तिं कविमानिनः पुरः ।

10 न केवलं तां न विभावयत्यसौ
स्वकाव्ययन्धेन विनाशयत्यपि ॥”

अनियुतकालाः प्रवृत्तयो विप्लवन्ते तस्मादिवसं निशां च यामक्र-
मेण चतुर्धा विभजेत् । स प्रातरुत्थाय कृतसन्ध्यावरिवस्यः सार-
स्वतं सूक्तमधीयीत । ततो विद्यायसथे यथासुखमासीनः काव्यस्य
15 विद्या उपविद्याश्चानुशीलयेदाग्रहरात् । न ह्येवंविधमन्यत्प्रतिभा-
हेतुर्यथा प्रत्यग्रसंस्कारः । द्वितीये काव्यक्रियाम् । उपमध्याह्नं स्नाया-
दविरुद्धं मुञ्जीत च । भोजनान्ते काव्यगोष्ठीं प्रवर्त्तयेत् । कदाचिच्च
प्रश्नोत्तराणि भिन्दीत । काव्यसमस्याधारणा, मातृकाभ्यासः, चित्रा
योगा इत्यायामत्रयम् । चतुर्थं एकाकिनः परिमितपरिपदो वा पूर्वा-
20 ह्भागविहितस्य काव्यस्य परीक्षा । रसावेशतः काव्यं विरचयतो
न च विवेकी दृष्टिस्तस्मादनुपरीक्षेत । अधिकस्य त्यागो, न्यूनस्य
पूरणम्, अन्यथास्थितस्य परिवर्त्तनं, प्रसृतस्यानुसन्धानं च ।
इत्यहीनम् ।

सायं सन्ध्यामुपासीत सरस्वतीं च । ततो दिवा विहितपरी-
25 क्षितस्याभिलेखनमाग्रदोषात् । यावदार्तिं स्त्रियमभिमन्येत । द्विती-
यतृतीयौ साधु शर्यात । सम्यक्स्थापो वपुषः परमारोग्याय । चतुर्थं
सप्रयत्नं प्रतिबुध्येत । ब्राह्मे मुहूर्त्तं मनः प्रसीदत्तांस्तानर्थानध्य-
क्षयति । इत्याहोरात्रिकम् ।

१ B omits गिच. २ B मन्येत्. ३ B छन्दान्. ४ B तस्मात्तदनु परीक्षयेत्.
५ A परीक्षयन्.

चतुर्विधश्चासौ; असूर्यम्पश्यो, निपण्णो, दत्तावसरः, प्रायोजनि-
कश्च [इति] । यो गुहागर्भभूमिगृहादिप्रवेशान्नैष्ठिकवृत्तिः क्वत असा-
यसूर्यम्पश्यः । तस्य सर्वे कालाः । यः काव्यक्रियायामभिनिविष्टः
क्वते न च नैष्ठिकवृत्तिः स निपण्णः । तस्यापि त एव कालाः । यः
सेवादिकमविरुन्धानः क्वते स दत्तावसरः । तस्य कतिपये कालाः ।
निशायास्तुरीयो यामार्द्धः । स हि सारस्वतो मुहूर्त्तः । भोजनान्तः ।
सौहित्यं हि स्वास्थ्यमुपस्थापयति । व्यवायोपरमः । यदार्त्तिविनिवृ-
त्तिरेकमेकाग्रतायतनम् । यार्प्ययानयात्रा । विषयान्तरविनिवृत्तं
हि चित्तं यत्र यत्र प्रणिधीयते तत्र तत्र गुह्यचीलागं लगति । यदा
यदा चात्मनः क्षणिकतां मन्यते स स काव्यकरणकालः । यस्तु¹⁰
प्रस्तुतं किञ्चन संविधानकमुद्दिश्य क्वते, स प्रायोजनिकः । तस्य
प्रायोजनवशात्कालव्यवस्था । बुद्धिमदाहार्यबुद्धयोरियं नियममुद्रा ।
औपदेशिकस्य पुनरिच्छेव । सर्वे कालाः सर्वाश्च नियममुद्राः ।

पुरुषवत् योपितोऽपि कवीभवेयुः । संस्कारो ह्यात्मनि समवैति, न
स्त्रैणं पौरुषं वा विभागमपेक्षते । श्रूयन्ते दृश्यन्ते च राजपुण्यो महा-¹⁵
मात्रबुद्धितरो गणिकाः कौतुकिभार्याश्च शास्त्रप्रहंतबुद्धयः कवयश्च ।

सिद्धं च प्रबन्धमनेकादर्शगतं कुर्यात् । यदित्थं कथयन्ति—

“निक्षेपो विक्रयो दानं देशत्यागोऽल्पजीविता ।

धुटिको वहिरम्भश्च प्रबन्धोच्छेदहेतवः ॥

दारिद्र्यं व्यसनासक्तिरवज्ञा मन्दभाग्यता ।

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दुष्टे द्विष्टे च विश्वासः पथ काव्यमहापदः ॥” [इति]

पुनः समापयिष्यामि, पुनः संस्करिष्यामि, सुदृढिः सह विवेच-
यिष्यामीति कर्तुराकुलता राष्ट्रोपप्लवश्च प्रबन्धविनाशकारणानि ।

अहर्निशाविभागेन य इत्थं क्वते कृती ।

एकायलीय तत्काव्यं सतां कण्ठेषु लम्बते ॥

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१ Explained in A as विभिक्षागमनं. २ B omits one यत्र and one तत्र.

३ C प्रयोजकः. ४ B omits च. ५ B प्रदि. ६ A बुद्धिगो.

यथा यथाऽभियोगश्च संस्कारश्च भवेत्कवेः ।
 तथा तथा निबन्धानां तारतम्येन रम्यता ॥
 मुक्तके कवयोऽनन्ताः सङ्घाते कवयः शतम् ।
 महाप्रयन्धे तु कविरेको द्वौ दुर्लभास्त्रयः ॥

अत्राह स्म—“यहपि स्वेच्छया कामं प्रकीर्णमभिधीयते ।

अनुज्झितार्थसम्बन्धः प्रयन्धो दुरुदाहरः ॥” [इति]

रीतिं विचिन्त्य विगण्य गुणान्विगाद्य
 शब्दार्थसार्थमनुसृत्य च सृक्तिमुद्राः ।

कार्यो निबन्धविषये विदुषा प्रयत्नः

के पोतयन्नरहिता जलधौ ग्लवन्ते ॥

लीढाभिधोपनिषदां सविधे बुधाना-

मभ्यस्यतः प्रतिदिनं बहुदृश्वनोऽपि ।

किञ्चित्कदापन कथञ्चन सृक्तिपाका-

द्वाक्तन्वमुन्मिपति कस्यचिदेव पुंसः ॥

इत्यनन्यमनोवृत्तेर्निःशेषेऽस्य क्रियाक्रमे ।

एकपत्नीव्रतं धत्ते कवेर्देवी सरस्वती ॥

सिद्धिः सृक्तिषु सा तस्य जायते जगदुत्तरा ।

मूलच्छायां न जानाति यस्याः सोऽपि गिरां गुरुः ॥

राजा कविः कविसमाजं विदधीत । राजनि कथौ सयौ लोकः कविः
 स्यात् । स काव्यपरीक्षायै सभां कारयेत् । सा षोडशभिः स्तम्भै-
 श्चतुर्भिर्द्वारैरष्टभिर्मत्तवारणीभिरुपेता स्यात् । तदनुलभं राज्ञः केलि-
 गृहम् । मध्येसम्भ्रं चतुःस्तम्भान्तरा हस्तमात्रोत्सेधा समणिभूमिका
 वेदिका । तस्यां राजासनम् । तस्य चोत्तरतः संस्कृताः कवयो निवि-
 शेरन् । बहुभाषाकवित्वे यो यथाधिकं प्रवीणः स तेन व्यपदिश्यते ।
 यस्त्वनेकत्र प्रवीणः स सङ्क्रम्य तत्र तत्रोपविशेत् । ततः परं वेदवि-
 द्याविदः प्रामाणिकाः पौराणिकाः स्मार्त्ता भिषजो मौहूर्तिका अन्ये-
 ऽपि तथाविधाः । पूर्वेण प्राकृताः कवयः; ततः परं नटनर्तकगायन-

चार्दनवाग्जीवनकुशीलघृतालावचरा अन्येऽपि तथाविधाः । पश्चि-
मेनापभ्रंशिनः कवयः; ततः परं चित्रलेप्यकृतो माणिक्यबन्धका
वैकटिकाः स्वर्णकारवर्द्धकिलोद्दकारा अन्येऽपि तथाविधाः । दक्षिणतो
भूतभापाकवयः; ततः परं भुजङ्गा गणिकाः प्लवकशौभिकजम्भक-
मल्लाः शास्त्रोपजीविनोऽन्येऽपि तथाविधाः ।

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तत्र यथासुखमासीनः काव्यगोष्ठीं प्रवर्त्तयेत् भावयेत्परीक्षेत च ।
वासुदेवसातवाहनशङ्करसाहसाङ्गादीन्सकलान्सभापतीन्दानमाना-
भ्यामनुकुर्यात् । तुष्टपुष्टाश्वास्य सभ्या भवेयुः, स्थाने च पारितो-
पिकं लभेरन् । लोकोत्तरस्य काव्यस्य च यथार्हा पूजा कवेर्वा ।
अन्तरान्तरा च काव्यगोष्ठीं शास्त्रवादाननुजानीयात् । मध्वपि नान-
वदंशं स्मरते । काव्यशास्त्रविरतौ विज्ञानिष्वभिरमेत । देशान्तरा-
गतानां च विदुषाम्नन्यद्वारा सङ्गं कार(म)येदौचित्याद्यादित्यति
पूजां च । वृत्तिकामांश्चोपजैपेत् सङ्गृहीयाच्च । पुरुषरत्नानामेक एव
राजोदन्वान्भाजनम् । राजचरितं च राजोपजीविनोऽप्यनुकुर्युः ।
राज्ञ एव ह्यसावुपकारो यद्राजोपजीविनां संस्कारः ।

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महानगरेषु च काव्यशास्त्रपरीक्षार्थं ब्रह्मसभाः कारयेत् । तत्प-
रीक्षोत्तीर्णानां ब्रह्मरथयानं पट्टबन्धश्च । श्रूयते चोज्ज्वलिन्यां काव्य-
कारपरीक्षा—

“इह कालिदासमेण्ठावग्रामरूपस्तूरभारवयः ।

हरिचन्द्रचन्द्रगुप्तौ परीक्षिताविह विशालायाम् ॥”

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श्रूयते च पाटलिपुत्रे शास्त्रकारपरीक्षा—

“अत्रोपवर्षवर्षाविह पाणिनिपिङ्गलाविह व्याडिः ।

वररुचिपतञ्जली इह परीक्षिताः ख्यातिमुपजग्मुः ॥”

इत्थं सभापतिर्भूत्वा यः काव्यानि परीक्षते ।

यशस्तस्य जगद्भ्यापि स सुखी तत्र तत्र च ॥

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इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये त्रयमेऽधिकरणे

कविचर्या राजचर्या च दशमोऽध्यायः ॥

एकादशोऽध्यायः शब्दहरणम् ।

परप्रयुक्तयोः शब्दार्थयोरुपनिबन्धो हरणम् । तद्विधा परित्याज्य-
मनुग्राह्यं च । तयोः शब्दहरणमेव तावत्पञ्चधा पदतः, पादतः,
अर्द्धतः, घृत्ततः, प्रबन्धतश्च [इति] । “तत्रैकपदहरणं न दोषाय” इत्या-
चार्याः । “अन्यत्र द्व्यर्थपदात्” इति यायावरीयः । तत्र श्लिष्टस्य
श्लिष्टपदेन हरणम्—

“दूराकृष्टशिलीमुखव्यतिकराद्यो किं किरातानिमा-
नाराह्याघृतपीतलोहितमुखान्किं वा पलाशानपि ।
पान्थाः केसरिणं न पश्यत पुरोऽप्येनं वसन्तं वने
16 मूढा रक्षत जीवितानि शरणं यात प्रियां देवताम् ॥”
यथा च—“मा गाः पान्थ प्रियां त्यक्त्वा दूराकृष्टशिलीमुखम् ।
स्थितं पन्थानमावृत्य किं किरातं न पश्यसि ॥”
श्लिष्टपदैकदेशेन हरणम्—

“माश्चर्यं यदन्धार्पासावस्तपीतिरयं मयि ।
15 मांसोपयोगं कुर्वीत कथं क्षुद्रहितो जनः ॥”
यथा च—“कोपान्मानिनि किं स्फुरत्यतितरां शोभाधरस्तेऽधरः
किं वा बुभुवनकारणादपि नो वायोर्विकारादयम् ।
तस्मात्सुश्रु सुगन्धिमाहितरसं स्निग्धं भजस्वादरा-
न्मुग्धे मांसरसं ब्रुवन्निति तथा गाढं समालिङ्गितः ॥”
20 श्लिष्टस्य यमकेन हरणम्—“हलमपारपयोनिधिबिस्तृतं
प्रहरता हलिना समराङ्गणे ।
निजयशश्च शशाङ्ककलामलं
निरवधीरितमाकुलमासुरम् ॥”

यथा च—“दलयता विशिखैर्वलमुन्मदं
25 निरवधीरितमाकुलमासुरम् ।
दशसु दिक्षु च तेन यशः सितं
निरवधीरितमाकुलमासुरम् ॥”

छिष्टस्य प्रश्नोत्तरेण हरणम्—

“यस्यां मुजङ्गवर्गः कर्णायतेक्षणं कामिनीवदनं च ”

यथा च—“किं करोति कियत्कालं वेद्यावेदमनि कामुकः ।

कीदृशं वदनं वीक्ष्य तस्याः कर्णायतेक्षणम् ॥”

यमकस्य यमकेन हरणम्—

“वरदाय नमो हरये पतति जनो यं स्मरन्नपि न मोहरये ।

बहुशश्चक्रन्द हता मनसि दितिर्येन दैत्यचक्रं दहता ॥”

यथा च—चक्रं दहतारं चक्रन्द हतारम् ।

खड्गेन तवाजौ राजन्नरिनारी ॥

एवमन्योन्यसमन्वयेऽन्येऽपि भेदाः ।

नन्विदमुपदेश्यमेव न भवति ।

यदित्थं कथयन्ति—“पुंसः कालातिपातेन चौर्यमन्यद्विशीर्यति ।

अपि पुत्रेषु पौत्रेषु वाञ्छौर्यं च न शीर्यति ॥”

“अयमप्रसिद्धः प्रसिद्धिमानहम्, अयमप्रतिष्ठः प्रतिष्ठावानहम्, अप्रक्रान्तमिदमस्य संविधानकं प्रक्रान्तं मम, गुह्यचीवचनोऽयं मृद्वी-
कावचनोऽहम्, अनादृतभापाविशेषोऽयमहमादृतभापाविशेषः, प्र-
शान्तज्ञातृकमिदं, देशान्तरितकर्तृकमिदम्, वैच्छ(त्स)न्ननियन्धन-
मूलमिदं, म्लेच्छितकोपनिबन्धनमूलमिदमित्येवमादिभिः कारणैः
शब्दहरणेऽर्थहरणे वाभिरमेत” इत्यवन्तिसुन्दरी ।

“त्रिभ्यः पदेभ्यः प्रभृति त्वच्छिष्टेभ्यो हरणम्” इत्याचार्याः । 20

यथा—“स पातु वो यस्य जटाकलापे

स्थितः शशाङ्कः स्फुटहारगौरः ।

नीलोत्पलानामिव नालपुञ्जे

निद्रायमाणः शरदीव हंसः ॥”

यथा च—“स पातु वो यस्य हतावशोपा-

स्तस्तुत्यवर्णाञ्जनरञ्जितेषु ।

लावण्ययुक्तेष्वपि वित्रसन्ति

दैत्याः स्वकान्तानयनोत्पलेषु ॥”

“न” इति यायावरीयः । उल्लेखवान्पदसन्दर्भः परिहरणीयः
मैत्र्यभिज्ञायातः पादोऽपि । तस्यापि साम्येन किञ्चन दुष्टं स्यात् ।

यथा—“इत्युक्तवानुक्तिविशेषरम्यं
मनः समाधाय जयोपपत्तौ ।
उदारचेता गिरमित्युदारां
द्वैपायनेनाभिदधे नरेन्द्रः ॥”

यथा च—“इत्युक्तवानुक्तिविशेषरम्यं
रामानुजन्मा विरराम मानी ।
सङ्घिसमासावसरं च वाक्यं
सेवाविधिज्ञैः पुरतः प्रमूणाम् ॥”

उल्लेखवान्यथा—“नमः संसारनिर्वाणविषामृतविधायिने ।
सप्तलोकोर्मिभङ्गाय शङ्करक्षीरसिन्धवे ॥”

यथा च—“प्रसरद्विन्दुनादाय शुद्धामृतमयात्मने ।
नमोऽनन्तप्रकाशाय शङ्करक्षीरसिन्धवे ॥”

“पाद पृथग्व्यथात्वकरणकारणं न हरणम्, अपि तु स्वीकरणम्”
इत्याचार्याः ।

यथा—“त्यागाधिकाः स्वर्गमुपाश्रयन्ते
त्यागेन हीना नरकं व्रजन्ति ।
न त्यागिनां किञ्चिदसाध्यमस्ति
त्यागो हि सर्वव्यसनानि हन्ति ॥”

यथा च—“त्यागो हि सर्वव्यसनानि हन्ती-
त्यलीकमेतद्भुवि सम्प्रतीतम् ।
जातानि सर्वव्यसनानि तस्या-
स्त्यागेन मे मुग्धविलोचनायाः ॥”

तदिदं स्वीकरणापरनामघेयं हरणमेव । तद्वद्वैप्रयोगेऽपि । यथा—

“पादस्ते नरवर दक्षिणे समुद्रे
पादोऽन्यो हिमवति हेमकूटलग्ने ।
आक्रामत्यलघु महीतलं त्वयीत्थं
भूपालाः प्रणतिमपास्य किञ्च कुर्युः ॥”

यथा चोत्तरार्द्धे—“इत्थं ते विघृतपदद्वयस्य राज-
त्ताश्चर्यं कथमिव सीधनी न भिक्षा ॥”

एवं व्यस्तार्द्धप्रयोगेऽपि । यथा—

“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न तिग्मरुचिमण्डलमभ्युदेति ।
अभ्युद्गते सकलधामनिधौ तु तस्मि-
न्निन्दोः सिताश्रकलस्य च को विशेषः ॥”

यथा च—“तत्तावदेव शशिनः स्फुरितं महीयो
यावन्न किञ्चिदपि गौरतरा हसन्ति ।
ताभिः पुनर्विहसिताननपङ्कजाभि-
रिन्दोः सिताश्रकलस्य च को विशेषः ॥”

पादे एवान्यथात्वकरणं न स्वीकरणं पादोनहरणं वा । यथा—

“अरण्ये निर्जने रात्रावन्तर्वेश्मनि साहसे ।
न्यासापहवने चैव दिव्या सम्भवति क्रिया ॥”

यथा चोत्तरार्द्धे—

“तन्वङ्गी यदि लभ्येत दिव्या सम्भवति क्रिया ।”

यथा वा—“यस्य केशेषु जीमूता नद्यः सर्वाङ्गसन्धिषु ।
कुक्षौ समुद्राश्चत्वारस्तस्यै तोयात्मने नमः ॥”

यथा चोत्तरार्द्धे—“कुक्षौ समुद्राश्चत्वारः स सहेत सरानलम् ॥”
भिन्नार्थानां तु पादानामेकेन पादेनान्ययनं कवित्वमेव । यथा—

“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 घ्नति दिनकरोऽयं यत्र नास्तं कदाचित् ।
 भ्रमति विहगसार्थानित्यमापृच्छमानो
 रजनिविरहभीतश्चक्रवाको वराकः ॥”

यथा च—“जयति सितविलोलव्यालयज्ञोपवीती
 घनकपिलजटान्तर्भ्रान्तगङ्गाजलौघः ।
 अविदितमृगचिह्नमिन्दुलेखां दधानः
 परिणतशितिकेण्डश्यामकण्ठः पिनाकी ॥”

यथा च—“कुसुदवनमपञ्चि श्रीमदम्भोजखण्डं
 त्यजति मन्दमुलूकः प्रीतिमांश्चक्रवाकः ।
 उदयमहिमरश्मिर्पाति शीतांशुरस्तं
 हृतविधिललितानां ही विचित्रो विपाकः ॥”

यथा च—“किमिह किमपि दृष्टं स्थानमस्ति श्रुतं वा
 घनकपिलजटान्तर्भ्रान्तगङ्गाजलौघः ।
 निवसति स पिनाकी यत्र यायां तदसिन्
 हृतविधिललितानां ही विचित्रो विपाकः ॥”

पादोनवत्कतिपयपदप्रयोगोऽपि । यथा—

“या व्यापारवती रसान् रसयितुं काचित्कर्वीनां नवा
 दृष्टिर्यां परिनिष्ठितार्थविषयोन्मेपा च वैपश्चिती ।
 ते द्वे अप्यवलम्ब्य विश्वमनिशं निर्वर्णयन्तो वयं
 श्रान्ता नैव च लब्धमब्धिशयन त्वद्भक्तितुल्यं सुखम् ॥”

यथा च चतुर्थपादे—

“श्रान्ता नैव च लब्धमुत्पलदृशां प्रेम्णाः समानं सुखम् ॥”
 पादैकदेशग्रहणमपि पादैकदेशोपलक्षणपरम् । यथा—
 “असकलहसितत्वात्क्षालितानीव कान्त्या
 मुकुलितनयनत्वाद्भयक्तकर्णोत्पलानि ।

पिबति-मधुसुगन्धीन्याननानि प्रियाणां
त्वयि विनिहितभारः कुन्तलानामधीशः ॥”

यथा चोत्तरार्धे—“पिबतु मधुसुगन्धीन्याननानि प्रियाणां
मयि विनिहितभारः कुन्तलानामधीशः ॥”

वाक्यस्यान्यथा व्याख्यानमपि न स्वीकरणं हरणं वा । यथा— 5

“सुभृत् त्वं कुपितेत्यपास्तमशनं त्यक्त्वा कथा योपितां
दूरादेव मयोज्झिताः सुरभयः स्रग्दाम(गन्ध)धूपादयः ।
कोपं रागिणि मुञ्च मय्यवनते दृष्टे प्रसीदाधुना
सद्यस्त्वद्विरहाद्भवन्ति दपिते सर्वा ममान्धा दिशः ॥”

एतच्च कान्ताप्रसादनपरं वाक्यं कुपितदृष्टिपरतया व्याख्यातं¹⁰
न स्वीकृतं हृतं वा । यत्तु परकीयं स्वीयमिति प्रोक्तानामन्यतमेन
कारणेन विलपन्ति, तन्न केवलं हरणम्, अपि तु दोषोदाहरणम् ।
मुक्तकप्रबन्धविषयं तत् । मूल्यक्रयोऽपि हरणमेव । वरमप्राप्तिर्य-
शसो न पुनर्दुर्यशः ।

सभापतिस्तु द्विधा, उपजीव्य, उपजीवकश्च [इति] । तत्रोपजी-¹⁵
वनमात्रेण न कश्चिदोपः । यतः सर्वोऽपि परेभ्य एव व्युत्पद्यते ।
केवलं तत्र समुदायो गुरुः । “तद्वदुक्तिहरणम्” इत्याचार्याः ।

यथा—“ऊरुद्वन्द्वं सरसकदलीकाण्डसत्रह्यचारि ।”

यथा च—“ऊरुद्वयं कदलकन्दलपोः सैवशं
श्रोणिः शिलाफलकसोदरसन्निवेशा ।
वक्षः स्तनद्वितयताडितकुम्भशोभं
सत्रह्यचारि शशिनश्च मुखं मृगाक्ष्याः ॥”

“उक्तयो ह्यर्थान्तरसङ्क्रान्ता न प्रत्यभिज्ञायन्ते, खदन्ते च; तद-
र्थास्तु हरणादपि हरणं स्युः” इति यायावरीयः ।

“नास्त्यचौरः कविजनो नास्त्यचौरो वणिग्जनः ।

स नन्दति विना वाच्यं यो जानाति निग्रहितुम् ॥

उत्पादकः कविः कश्चित्कश्चिच्च परिवर्त्तकः ।
 आच्छादकस्तथा चान्यस्तथा संवर्गकोऽपरः ॥
 शब्दाधोक्तिषु यः पश्येदिह किञ्चन नूतनम् ।
 उद्दिष्टेति किञ्चन प्राच्यं मन्यतां स महाकविः ॥”

6 इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 एकादशोऽध्यायः शब्दहरणानि ॥

द्वादशोऽध्यायः शब्दार्थहरणेषु कविप्रभेदाः प्रति-
 विम्बकल्पविकल्पस्य च समीक्षा ।

“पुराणकविक्षुण्णे यत्स्मिन्नि दुरापमस्पृष्टं वस्तु, ततश्च तदेव संस्कर्तुं
 10 प्रयतेत” इत्याचार्याः । “न” इति वाक्पतिराजः ।

“आसंसारमुद्रारैः कविभिः प्रतिदिनगृहीतसारोऽपि ।
 अद्याप्यभिन्नमुद्रो विभाति याचां परिस्पन्दः ॥”

“तत्प्रतिभासाय च परप्रयन्धेष्ववदधीत । तदवगाहने हि तदे-
 क्योनयोऽर्थाः पृथक्पृथक् प्रयन्ते” इत्येके । “तत्रत्यानामर्थानां छा-
 15 यया परिवृत्तिः फलम्” इत्यपरे । “महात्मनां हि संयादिन्यो मुद्रय
 एकमेवार्थमुपस्थापयन्ति, तत्परित्यागाय तानाद्रिपेत” इति च
 केचित् । “न” इति पाषाणरीयः । मारम्यतं बहुरवाध्वनसगोचरेण
 प्रणिधानेन दृष्टमदृष्टं चार्थजातं मयं विमज्जति ।

तदाहुः—सुसत्यापि महाकवेः शब्दाधौ सरस्वती दर्शयति । तदि-
 20 तस्य तत्र जाग्रतोऽप्यन्यं बहुः । अन्यदृष्टचरे ण्यर्थं महाकवयो
 जालन्धाः । तद्विपरीते तु दिव्यदृशः । न तत् व्यक्षः सहस्राक्षो या
 यपर्मण्डुपोऽपि कवयः पश्यन्ति । मतिर्दर्पणे कवीनां विम्बं प्रति-
 पलति । कथं नु षयं दृश्यामह इति महात्मनामहं पूर्णिकयैव श-
 ष्ठार्थाः पुरो धायन्ति । यत्सिद्धप्रणिधाना योगिनः पश्यन्ति, तत्र

१ Explained in C as भवेद्व्यवहारी. B वर्य. २ B दृश्य. ३ A व.

वाचा विचरन्ति कवयः इत्यनन्ता महाकविषु सू(विस्सू)क्तयः[इति]
 “समस्तमस्ति” इति यायावरीयः । किन्तु त्रिपथमर्थमध्यगीष्महि
 यदुत्तान्ययोनिर्निहृतयोनिरयोनिश्च[इति] । तत्रान्ययोनिर्द्विधा प्र-
 तिविम्बकल्प, आलेख्यप्रख्यश्च [इति] । निहृतयोनिरपि द्विधा तु-
 ल्यदेहितुल्यः परपुरप्रवेशसदृशश्च [इति] । अयोनिः पुनरेकादश(?)
 एव । तत्र—

अर्थः स एव सर्वो वाक्यान्तरविरचना परं यत्र ।

तदपरमार्थविभेदं काव्यं प्रतिविम्बकल्पं स्यात् ॥

यथा— “ते पान्तु घः पशुपतेरलिनीलभासः

कण्ठप्रदेशघदिताः फणिनः स्फुरन्तः ।

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चन्द्रामृताम्बुकणसेकसुखप्रख्यै-

र्यैरङ्कुरैरिव विराजति कालकूटः ॥”

यथा च—“जयन्ति नीलकण्ठस्य नीलाः कण्ठे महाहयः ।

गलङ्गङ्गाम्बुसंसिक्तकालकूटाङ्कुरा इव ॥

कियताऽपि यत्र संस्कारकर्मणा वस्तु भिन्नवद्भाति ।

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तत्कथितमर्थचतुरैरालेख्यप्रख्यमिति काव्यम् ॥

तत्रैवार्थं यथा—

“जयन्ति घवलव्यालाः शम्भोर्जूटावलम्बिनः ।

गलङ्गङ्गाम्बुसंसिक्तचन्द्रकन्दाङ्कुरा इव ॥”

विषयस्य यत्र भेदेऽप्यभेदबुद्धिर्निर्तान्तसादृश्यात् ।

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तत्तुल्यदेहितुल्यं काव्यं बध्नन्ति सुधियोऽपि ॥

यथा—“अवीनादौ कृत्वा भवति तुरगो यावदवधिः

पशुर्धन्यस्तावत्प्रतिवसति यो जीवति सुखम् ।

अमीपां निर्माणं किमपि तदभूद्गन्धकरिणां

वनं वा क्षोणीभृद्भवनमथवा येन शरणम् ॥”

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अत्रार्थे—“प्रतिगृहमुपलानामेक एव प्रकारो
 मुहुरूपकरणत्वादर्थि(र्जि)ताः पूजिताश्च ।
 स्फुरति हतमणीनां किन्तु तद्वाम येन
 क्षितिपतिभयने वा स्वाकरे वा निवासः ॥”

५ मूलैक्यं यत्र भवेत्परिकरयन्धस्तु दूरतोऽनेकैः ।
 तत्परपुरप्रवेशप्रतिमं काव्यं सुकविभाव्यम् ॥

यथा—“यस्यारातिनितम्बिनीभिरभितो रीक्ष्याम्यरं प्रावृषि
 स्फूर्जद्गर्जितनिर्जिताम्बुधिरवस्फाराभ्रवृन्दाकुलम् ।
 उत्सृष्टप्रसभाभिषेणनभयस्पष्टप्रमोदाश्रुभिः
 १० किञ्चित्कुञ्चितलोचनाभिरसकृद्घाताः कदम्पानिलाः ॥”

अत्रार्थे—“आच्छिद्य प्रियतः कदम्बकुसुमं यस्यारिदारैर्यं
 पात्राभङ्गविषापिनो जलमुषां कालस्य चिह्नं महत् ।
 हृष्यद्भिः परितुम्बितं नयनयोर्न्यस्तं हृदि स्थापितं
 सीमन्ते निहितं कथञ्चन ततः कर्णाद्यतंसीकृतम् ॥”

१५ तदेतद्यतुष्टयनिबन्धनार्थं कवीनां द्वाविंशद्वरणोपायाः । अमीषां
 चार्थानामन्वर्था अपस्कान्तयद्यत्यारः कथयः, पञ्चमश्चादृष्टचार्थ-
 दर्शी । तदाहुः—

“श्रामगृहम्पकः रिक्त, कर्पको द्रावकश्च सः ।
 स कविलौकिकोऽन्यस्तु चिन्तामणिरलौकिकः ॥
 २० तन्यानोऽनन्यदृष्टत्वं पुराणस्यापि वस्तुनः ।
 योऽप्रसिद्धादिभिर्ग्राह्यस्तौ स्याद्भ्रामकः कविः ॥
 यश्चुम्पति परस्यार्थं याम्येन येन हारिणा ।
 स्तोकार्पितनयच्छापं शुम्पकः स कविर्मतः ॥
 परयाप्यार्थमाकृष्य यः स्याच्च निवेशयेत् ।
 २५ समुद्देशेन केनापि स स्मृतः कर्पकः कविः ॥

अप्रत्यभिज्ञेयतया स्वयाक्ये नयतां नयेत् ।

यो द्रावयित्वा मूलार्थं द्रावकः स भवेत्कविः ॥

चिन्तासमं यस्य रसैकस्यतिरुदेति चित्राकृतिरर्थसार्थः ।

अदृष्टपूर्वो निपुणैः पुराणैः कविः स चिन्तामणिरद्वितीयः ॥”

तस्य चायोनिरर्थः । स च त्रिधा लौकिकालौकिकभेदेन, तयो- 5
र्मिश्रत्वेन च । तत्र लौकिकः—

“मा कोशकारलतिके बह वर्णगर्वं

किं ढम्बरेण चणिके तव कौसुमेन ।

पुण्ड्रेक्षुयष्टिरियमेकतरा चकास्तु

या स्यन्दते रससृतेऽपि हि यन्त्रयोगात् ॥”

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अलौकिकः—“देवी पुत्रमसूत नृत्यत गणाः किं तिष्ठतेत्युद्धृजे
हर्षाञ्जृङ्गिरिदाबुदाहतगिरा चामुण्डयाऽऽलिङ्गिते ।
पायाद्भो जितदेवदुन्दुभिघनध्यानप्रवृत्तिस्तयो-
रन्योन्याङ्गनिपातजर्जरजरत्स्थूलास्थिजन्मा रवः ॥”

मिश्रः—“स्थिते कुक्षेरन्तर्मुंरजयिनि निःश्वासमरुतो

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जनन्यास्तन्नाभीसरसिजपरागोत्करमुचः ।

निपीताः सामन्दं रचितफणचक्रेण हलिना

समन्तादस्यासुः प्रतिदिवसमेनांसि भवतः ॥”

तेषां च चतुर्णामर्थानाम्—

चात्वार एते कथिता मयैव

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येऽर्थाः कवीनां हरणोपदेशे ।

प्रत्येकमष्टत्ववशाद्भवन्ति

द्वात्रिंशता तेऽनुगताः प्रभेदैः ॥

तत्र प्रतिविम्बकल्पविकल्पाः (८) । स एवार्थः पौर्यापर्यविपर्या-
साद्व्यत्यस्तकः (१) ।

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यथा—“दृष्ट्वाऽन्येभं छेदमुत्पाद्य रज्ज्वा
यन्तुर्वाचं मन्यमानस्तृणाय ।
गच्छन्दध्रे नागराजः करिण्या
प्रेम्णा तुल्यं बन्धनं नास्ति जन्तोः ॥”

॥ अत्रार्थे—“निर्विवेकमनसोऽपि हि जन्तोः
प्रेमयन्धनमशृङ्खलदाम ।
यत्प्रति प्रतिगजं गजराजः
प्रस्थितधिरमघारि करिण्या ॥”

बृहत्तोऽर्थस्यार्द्धप्रणयनं खण्डम् । (२) ।

१० यथा—“पुनः पाण्डुप्रायं तदनु कपिशिन्ना कृतपर्वं
ततः पाकोद्रेकादरुणगुणसंवर्द्धितवपुः ।
शनैः शोषारम्भे स्यपुटनिजविष्कम्भविषमं
वने वीतामोदं बद्धरमरसत्वं कलयति ॥”

अत्रार्थे—“पाकक्रियापरिचयप्रगुणीकृतेन
१५ संवर्द्धितारुणगुणं वपुषा निजेन ।
आपादितस्यपुटसंस्थितिशोषपोषा-
देतद्वने विरसतां बद्धरं विभर्त्ति ॥”

संक्षिप्तार्थविस्तरेण तैलबिन्दुः । (३) ।

यथा—“यस्य तद्वभराक्रान्त्या पातालतलगामिनी ।
२० महावराहदंष्ट्राया भ्रूयः सस्सार मेदिनी ॥”

अत्रार्थे—“यत्तन्नाक्रान्तिमज्जत्पृथुलमणिशिलाशाल्यवेह्यत्फणान्ते
क्रान्ते पत्यावह्निना चलच्चलमहास्तम्भस्तम्भारसीना ।
सस्सार स्फारचन्द्रशुक्ति पुनरवनिस्तद्विरण्याक्षवक्षः-
स्थूलास्थिध्रेणिशाणानिकपणसितमप्याशु दंष्ट्रायमुग्रम् ॥”

२५ अन्यतमभाषानिषद्धं भाषान्तरेण परिवर्त्यत इति नटनेपथ्यम् । (४)

यथा—“नेचैछद् पासासंफी काओ दिण्णं पि पहिअघरिणीए ।

१ A बर्हि. २ A बर्हि. ३ A C कन्ता. ४ B परिवर्त्तने नट. ५ नेच्छति पासासाही
पाको दतमपि पचिच्छद्दिण्या । अवनतकरतलोद्गतिवलयमप्यसितं पिण्डम् ॥

ओहंसकरयलोग्गलियवलयमज्झट्टिअं पिण्डं ॥”

अत्रार्थे—“दत्तं पिण्डं नयनसलिलक्षालनाधौतगण्डं
द्वारोपान्ते कथमपि तथा सङ्गमाशानुबन्धात् ।
वक्रग्रीवश्चलनतशिराः पार्श्वसञ्चारिचक्षुः
पाशाशङ्की गलितवलयं नैनमश्नाति काकः ॥”

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छन्दसा परिवृत्तिश्छन्दोविनिमयः । (५) ।

यथा—“कान्ते तरुपमुपागते विगलिता नीची स्वयं धन्धनात्
तद्वासः श्लथमेखलागुणधृतं किञ्चिन्नितम्बे स्थितम् ।
एतावत्सखि वेद्यि केवलमहं तस्याङ्गसङ्गे पुनः
कोऽसौ काऽसि रतं नु किं कथमपि स्वरूपाऽपि मे न स्मृतिः ॥” 10

अत्रार्थे—“धन्यास्तु याः कथयथ प्रियसङ्गमेऽपि
विलम्बचाटुकशतानि रतान्तरेषु ।
नीचीं प्रति प्रणिहितश्च करः प्रियेण
सख्यः शपामि यदि किञ्चिदपि स्मरामि ॥”

कारणपराधृत्या हेतुव्यत्ययः । (६) ।

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यथा—“ततोऽरुणपरिस्पन्दमन्दीकृतकचिः शशी ।
दध्रे कामपरिक्षामकामिनीगण्डपाण्डुताम् ॥”
अत्रार्थे—“समं कुसुमचापेन गर्भिणीगण्डपाण्डुना ।
उदयाद्रिशिरःसीम्नि निहितं पदमिन्दुना ॥”

दृष्टस्य यस्तुनोऽन्यत्र सङ्गमितिः सङ्गान्तकम् । (७) ।

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यथा—“लानाद्राद्रिर्विधुतकयरीयन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो नभसि पततः पङ्क्तिशो चारिविन्दून्
स्थित्वोद्रीचं कुवलयदशां केलिहंसाः पिबन्ति ॥”

अत्रार्थे—“सद्यःस्नातजपत्तपोधनजटामान्तस्तृताः प्रोन्मुचैः
पीपन्तेऽम्बुकणाः कुरङ्गशिशुभिस्तृष्णाव्यथाविकल्पैः ।

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१ A ओहंसकरयलो B ओहुत्तरयलो. C explains this as भवनतद्वत्तलावगतिः.

२ A धन्याति या कथयति. C धन्याः स्व याः कथयथ. ३ B C कारणपराधृत्या.

एतां प्रेमभरालसां च सहसा शुष्यन्मुखीमाकुलः
श्लिष्यन् रक्षति पक्षसम्पुटकृतच्छायः शकुन्तः प्रियाम् ॥”

उभयवाक्यार्थोपादानं सम्पुटः (८)

यथा—“विन्ध्यस्याद्रेः परिसरनदी नर्मदा सुष्ठु सैषा
यादोभर्तुः प्रथमगृहिणीं यां विदुः पश्चिमस्य ।
यस्यामन्तःस्फुरितशफरत्रासहासाकुलाक्षी
खैरं खैरं कथमपि मया तीरमुत्तारिताऽसि ॥”

यथा—“नाभीगुहाविलविशचलवीचिजात-
मञ्जुध्वनिश्रुतिकणत्कलकुकुभानि ।
रेवाजलान्यविरलं ग्रंहिलीक्रियन्ते
लाटाङ्गनाभिरपराह्णनिमज्जनेषु ॥”

अत्रार्थ—“यद्वर्ग्याभिर्जगाहे गुरुशकुलकुलास्फालनघ्रासहास-
व्यस्तोरुस्तम्भिकाभिर्दिशि दिशि सरितां दिग्जयप्रक्रमेषु ।
अम्भो गम्भीरनाभीकुहरकवलनोन्मुक्तिपर्यायलोल-
त्कल्लोलायद्धमुग्धध्वनिचकिरणत्कुक्षुभं कामिनीभिः ॥”

सोऽयं कैचेरकवित्त्वदायी सर्वथा प्रतिविम्बकल्पः परिहरणीयः ।
यतः—पृथक्त्वेन न गृह्णन्ति यस्तु काव्यान्तरस्थितम् ।
पृथक्त्वेन न गृह्णन्ति स्ववपुः प्रतिविम्बितम् ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे शब्दार्थहरणेषु
कविप्रभेदाः प्रतिविम्बकल्पविकल्पस्य समीक्षा द्वादशोऽध्यायः ॥

त्रयोदशोऽध्यायः अर्थहरणेष्वालेख्यप्रख्यादिभेदाः ।

आलेख्यप्रख्यपरिसङ्ख्याः (८) । सदृशसञ्चारणं समक्रमः (१) ।

यथा—“अस्ताद्विवेदमनि दिशो वरुणप्रियाया-
स्तिर्यङ्मथश्चिदपयन्नणमास्थितायाः ।
गण्डैकपार्श्वमिव कुङ्कुमपङ्कचुम्ब्य
यिन्म्यं रुचामधिपतेररुणं रराज ॥”

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यथा च—“प्राग्दिशः प्रतिकलं विलसन्त्याः
कुङ्कुमारुणकपोलतलेन ।
साम्यमेति कलितोदयरागः
पश्य सुन्दरि तुषारमयूखः ॥”

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अलङ्कृतमनलङ्कृत्याभिधीयत इति विभूषणमोपः (२) ।

यथा—“कुचलयसिति मूले यालचन्द्राङ्कुराभं
तदनु खलु ततोऽग्रे पाकपीताम्रपीतम् ।
अभिनवरविरोचिर्दूमधूम्नं शिखाया-
मिति विविधविकारं दिद्युते दैपमर्चिः ॥”

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अत्रार्थे—“मनाच्छले नीलं तदनु कपिशोन्मेपमुदरे
ततः पाण्डु स्तोकं स्फुरदरुणलेखं च तदनु ।
शिखायामाधूम्नं धृतविविधवर्णक्रममिति
क्षणादर्चिर्दैपं दलयति तमः पुञ्जितमपि ॥”

क्रमेणाभिहितस्यार्थस्य विपरीताभिधानं व्युत्क्रमः (३) ।

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यथा तत्रैव—“इयामं शिखामुवि मनागरुणं ततोऽधः
स्तोकावपाण्डुरघनं च ततोऽप्यधस्तात् ।
आपिञ्जरं तदनु तस्य तले च नील-
मन्धं तमःपटलमर्दति दैपमर्चिः ॥”

सामान्यनियन्धे विशेषाभिधानं विशेषोक्तिः (४) ।

25

यथा—“इत्युद्गते शशिनि पेशलकान्तदूती-
संलापसञ्चलितलोचनमानसाभिः ।

अग्राहि मण्डनविधिर्विपरीतभूषा-
विन्यासहासितसखीजनमङ्गनाभिः ॥”

अग्राधे—“चकार काचित्सितचन्दनाङ्गे
काञ्चीकलापं स्तनभारपृष्ठे ।
प्रियं प्रति प्रेषितचित्तवृत्ति-
नितम्यविम्वे च यवन्ध हारम् ॥”

उपसर्जनस्यार्थस्य प्रधानतायामुत्तंसः (५) ।

यथा—“दीपयन्नथ नभः किरणौघैः
कुङ्कुमारुणपयोधरगौरः ।
हेमकुम्भ इव पूर्वपयोधे-
रुन्ममज्ज शानकैस्तुहिनांशुः ॥”

अग्राधे—“ततस्तमःश्यामलपट्टकण्ठं
विपाटयत्किञ्चिददृश्यतान्तरा ।
निश्चातरुण्याः स्थितशेषकुङ्कुम-
स्तनाभिरामं स(श)कलं कलावतः ॥”

तदेव वस्तुत्तिवशादन्यथा क्रियत इति नेचनेपध्यम् (६) ।

यथा—“आननेन्दुशशलक्ष्म कपोले
सादरं विरचितं तिलकं यत् ।
तत्प्रिये विरचितावधिभङ्गे
घौतमीक्षणजलैस्तरलाक्ष्याः ॥”

अग्राधे—“शोकाश्रुभिर्वासरखण्डितानां
सिक्ताः कपोलेषु विलासिनीनाम् ।
कान्तेषु कालात्ययमाचरत्सु
खल्पायुषः पद्मलता यमूयुः ॥”

परिकरसाम्ये सत्यपि परिकार्यस्यान्यथात्वादेरुपरिकार्यः (७) ।

“अन्याद्गजेन्द्रयदनः स इमां त्रिलोकीं
यस्योद्गतेन गगने मरुता करेण ।

मूलप्ररूढसितदन्तविसाङ्कुरेण
नालायितं तपनविम्बसरोरुहस्य ॥”

अत्रार्थ—“सरलकरदण्डनालं गजवपुषः पुष्करं विभोर्जयति ।

मूलविसकाण्डभूमौ यत्राभूदेकदंष्ट्रैव ॥”

विकृतेः प्रकृतिप्रापणं प्रत्यापत्तिः (८) ।

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यथा—“रविसङ्क्रान्तसौभाग्यस्तुपाराविलमण्डलः ।

निःश्वासान्ध इवादर्शश्चन्द्रमा न प्रकाशते ॥”

अत्रार्थ—“तस्याः प्रतिबन्धिभवाद्विपादा-

त्सद्यो विमुक्तं मुखमायभासे ।

निःश्वासयाप्पापगमे प्रपन्नः

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प्रसादमात्मीयमिवात्मदर्शः ॥”

ता इमा आलेख्यप्रख्यस्य भिदाः । सोऽयमनुग्राह्यो मार्गः ।

आहुध—“सोऽयं भणितिवैचित्र्यात्समस्तो वस्तुविस्तरः ।

नदवद्वर्णिकायोगादन्यथात्यमिवाच्छति ॥”

अथ तुल्यदेहितुल्यस्य भिदाः (८) । तस्यैव वस्तुनो विषयान्तरयो-

जनादन्यरूपापत्तिर्विषयपरिवर्तः (१) ।

यथा—“ये सीमन्तितगाग्रभस्सरजसो ये कुम्भकटेपिणो

ये लीढाः श्रवणाश्रयेण फणिना ये चन्द्रशैत्यद्वहः ।

ते कुप्यद्विरिजाविभक्तवपुषश्चित्तव्यथासाक्षिणः

स्याणोर्दक्षिणनासिकापुटभुजः श्वासानिलाः पान्तु वः ॥” 10

अत्रार्थ—“ये कीर्णकधितोदरान्जमधयो ये म्लापितोरःस्रजो

ये तापात्तरलेन तल्पफणिना पीतप्रतीपोज्झिताः ।

ते राधास्मृतिसाक्षिणः कमलया सासूयमाकर्णिता

गादान्तर्दययोः प्रतप्तसरलाः श्वासा हरेः पान्तु वः ॥”

द्विरूपस्य वस्तुनोऽन्यतम(२)रूपोपादानं द्वन्द्वविच्छित्तिः (२) । 25

यथा—“उत्फ्लेशं केशयन्धः कुसुमशररिपोः कल्मषं वः स मुष्या-

द्यध्रेन्दुं धीक्ष्य गङ्गाजलभरलुलितं घालभावादभूताम् ।

क्रौञ्चारातिश्च फाण्टस्फुरितशफरिकामोहलोलेक्षणश्रीः
सद्यः प्रोचन्मृणालीग्रहणरसलसत्पुष्करश्च विपास्यः ॥”

अत्रार्थे—“दिश्याद्दर्जटिजूटकोटिसरिति ज्योत्स्नालघोद्भासिनी
शाशाङ्की कलिका जलभ्रमिषशाद्राग दृष्टनष्टा सुखम् ।
यां चञ्चच्छफरीभ्रमेण मुकुलीकुर्वन्फणालीं मुहु-
र्मुह्यलक्ष्यमहिर्जिघृक्षतितमामाकुञ्चनप्राञ्चनैः ॥”

पूर्वार्थानामर्थान्तरैरन्तरणं रत्नमाला (३) ।

यथा—“कपाले मार्जारः पय इति करांल्लेढि शशिनः
तरुच्छिद्रप्रोतान्विसमिति फरेणुः कलयति ।
रतान्ते तल्पस्यान्हरति वनिताऽप्यंशुकमिति
प्रभामत्तश्चन्द्रो जगदिदमहो विभ्रमयति ॥”

अत्रार्थे—“ज्योत्स्नार्चिर्बुग्धबुद्ध्या कथलितमसकृद्भाजने राजहंसैः
स्वांसे कर्पूरपांसुच्छुरणरभसतः सम्भृतं सुन्दरीभिः ।
पुम्भिव्यस्तं स्तनान्तात्सिचयमिति रहःसम्भ्रमे बल्लभानां
लीढं द्राक्सिन्धुवारेष्वभिनवसुमनोलम्पटैः पट्टपदैश्च ॥”

सङ्ख्यावैषम्येणार्थप्रणयनं सङ्ख्योल्लेखः (४) ।

यथा—“नमन्नारायणच्छायाच्छुरिताः पादयोर्नखाः ।
त्वच्चन्द्रमिव सेवन्ते रुद्र रुद्रे(द्वे)न्दवो दश (१) ॥”

अत्रार्थे—“उमैकपादाम्बुरुहे स्फुरन्नखे
कृतागसो यस्य शिरःसमागमे ।
पङ्कात्मतामाश्रयतीव चन्द्रमाः
स नीलकण्ठः प्रियमातनोतु वः ॥”

सममभिधायाधिकस्योपन्यासश्चूलिका(५) ॥ द्विधा च सा संवादिनी
विसंवादिनी च [इति] ।

तयोः प्रथमा यथा—“अङ्गणे शशिमरीचिलेपने
सुसमिन्दुकरपुञ्जसन्निभम् ।
राजहंसमसमीक्ष्य कातरा
रौति हंसवनिताऽश्रुगद्गदम् ॥”

अत्रार्थे—“चन्द्रप्रभाप्रसरहासिनि सौधपृष्ठे
दुर्लक्षपक्षतिपुटां न विवेद जायाम् ।
मूढश्रुतिमुखरनूपुरनिःखनेन
व्याहारिणीमपि पुरो गृहराजहंसः ॥”

द्वितीया तत्रैवार्थं यथा—“ज्योत्स्नाजलस्नायिनि सौधपृष्ठे
विविक्तमुक्ताफलपुञ्जगौरम् ।
विवेद हंसी दयितं कथञ्चि-
बलसुलाकोटिकलैर्निनादैः ॥”

निषेधस्य विधिना निबन्धो विधानापहारः । (६) ।

यथा—“कुरवक कुचाघातक्रीडारसेन विद्युज्यसे
यकुलविटपिन् स्पर्त्तव्यं ते मुखासवसेचनम् ।
घरणघटनाशून्यो यास्यस्यशोक सशोकता-
मिति निजपुरत्यागे यस्य द्विपां जगदुः स्त्रियः ॥”

अत्रार्थे—“मुखमदिरया पादन्यासैर्बिलासविलोकितै-
र्यकुलविटपी रक्ताशोकस्तथा तिलकद्रुमः ।
जलनिधितटीकान्ताराणां क्रमात्ककुभां जये
हगिति गमिता यद्वर्ग्याभिर्विकासमहोत्सवम् ॥”

यद्गूनामर्थानामेकत्रोपसंहारो माणिक्यपुञ्जः । (७) ।

यथा—“शैलच्छलेन स्वं दीर्घं मुजमुत्तर्भ्य भूवधूः ।
निशासख्याः करोतीव शशाङ्कतिलकं मुखे ॥”

यथा च—“कुल्लातिमुक्तकुसुमस्तवकाभिराम-
दूरोल्लसत्किरणकेसरमिन्दुसिंहम् ।
दृष्टोदयाद्रिशिखरस्थितमन्वकार-
दुर्वारवारणघटा व्यघटन्त सद्यः ॥”

यथा च—“संविधातुमभिपेकमुदासे
मन्मथस्य लसदंशुजलौघः ।

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

यथा च—

“उदयति पश्य कृशोदरि दलितत्वक्षीर(त्वक्सार)करणिभिः किरणैः ।

३ उदयाचलचूडामणिरप्य पुरो रोहिणीरमणः ॥”

यथा च—“उदयति नवनीतपिण्डपाण्डुः कुमुदवनान्यवघट्टयन्कराग्रैः ।

उदयगिरितटस्फुटादहासो रजनिवधूमुखदर्पणः शशाङ्कः ॥”

यथा च—“प्रोपितैकेन्दुहंसेऽस्मिन्सलाविव तमोऽम्बुभिः ।

नभस्तडागे मदनस्ताराकुमुदहा(भा)सिति ॥”

10 अत्रार्थे—“रजनिपुरन्ध्रिरोध्रतिलकस्तिमिरद्विपयूथकेसरी ।

रजतमयोऽभिपेककलशः कुसुमायुधमेदिनीपतेः ।

अयमुदयाचलैकचूडामणिरभिनवदर्पणो दिशा-

मुदयति गगनसरसि हंसस्य हसन्निव विघ्नमं शशी ॥”

कन्दमूतोऽर्थः कन्दलापमानैर्विशेषैरभिधीयत इति कन्दः । (८) ।

15 यथा—

“विशिखामुखेषु विसरति पुञ्जीभवतीव सौधशिखरेषु ।

कुमुदाकरेषु विकसति शशिकलशपरिस्तुता ज्योत्स्ना ॥”

अत्रार्थे—“वियति विसर्पतीव कुमुदेषु यह्नभवतीव योपितां

प्रतिफलतीव जरठशरकाण्डपाण्डुषु गण्डभित्तिषु ।

20 अम्भसि विकसतीव लसतीव सुधाधवलेषु धामसु

ध्वजपटपल्लवेषु ललतीव समीरचलेषु चन्द्रिका ॥

स्फटिकमणिघट इवेन्दुस्तस्यामपिधानमाननमिवाङ्कः ।

क्षरति चिरं तेन यथा ज्योत्स्ना घनसारधूलिरिव ॥

सितमणिकलशादिन्द्रोर्हरिणहरिचृणपिधानतो गलितैः ।

25 रजनिमुजिष्ण्या सिञ्चति नभोऽङ्गणं चन्द्रिकाम्भोभिः ॥

संविधातुमभिपेकमुदासे

मन्मथस्य लसदंशुजलौघः ।

यामिनीवनितया ततचिह्नः
सोत्पलो रजतकुम्भ इवेन्दुः ॥”

ता इमास्तुल्यदेहितुल्यस्य परिसंख्याः । “सोऽयमुल्लेखवाननु-
ग्राह्यो मार्गः” इति सुरानन्दः ।

तदाह— “सरस्वती सा जयति प्रकामं
देवी श्रुतिः स्वस्त्ययनं कवीनाम् ।
अनर्घतामानयति स्वमङ्गला
योष्टिख्य यत्किञ्चिदिहार्थरत्नम् ॥”

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अथ परपुरप्रवेशसदृशस्य भिदाः (८) । उपनिषदस्य वस्तुनो
युक्तिमती परिवृत्तिर्द्वयुद्धम् । (२)

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यथा— “कथमसौ न भजत्यशरीरतां
हतविवेकपदो हतमन्मथः ।
ग्रहरतः कदलीदलकोमले
भवति यस्य दया न वधूजने ॥”

अग्रार्थ— “कथमसौ भदनो न नमस्यतां
स्थितं विवेकपदो मकरध्वजः ।
मृगदृशां कदलीललितं वपु-
र्यदभिहन्ति शरैः कुसुमोद्भवैः ॥”

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प्रकारान्तरेण विसदृशं यद्वस्तु तस्य नियन्धः प्रतिकञ्चुकम् । (२) ।

यथा— “माद्यधकोरेक्षणतुल्यपात्रो
धारां दधाना मधुनः पतन्तीम् ।
चञ्चवप्रदष्टोत्पलनालद्वया
हंसीव रंजे शशिरत्नपारी ॥”

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अग्रार्थ— “मसारपारेण यमौ दधाना
काचित्सुरां विद्रुमनालकेन ।

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वह्नूरवल्लीं दधतेव चञ्च्वा
केलीशुकेनाञ्जलिना घृतेन ॥”

उपमानस्योपमानान्तरपरिवृत्तिर्वस्तुसंचारः । (३) ।

यथा— “अविरलमिव दाम्ना पौण्डरीकेण बद्धः
रूपित इव च दुग्धस्रोतसा निर्भरेण ।
कचलित इव कृत्स्नश्चक्षुषा स्फारितेन
प्रसभममृतमेघेनेव सान्द्रेण सिक्तः ॥”

अत्रार्थ— “मुक्तानामिव रज्जवो हिमरुचेर्मालाः कलानामिव
क्षीराब्धेरिव बीचयः क्लममुषः पीयूषधारा इव ।
दीर्घापाङ्गनदीं विलङ्घ्य सहसा लीलानुभावाश्रिताः
सद्यः प्रेमभरोल्लसा मृगदृशो मामभ्यपिञ्चन्दशः ॥

शब्दालङ्कारस्यार्थालङ्कारेणान्यथात्वं घातुवादः । (४) ।

यथा— “जयन्ति बाणासुरमौलिलालिताः
दशास्यचूडामणिचक्रशुम्भिनः ।
सुरासुराधीशशिखान्तशायिनो
भवच्छिदरुह्यम्यकपादपांसवः ।

अत्रार्थ— “सन्मार्गालोकनप्रौढिनिरजीकृतजन्तवः ।
जयन्त्यपूर्वन्यापाराः पुरारेः पादपांसवः ॥”

तस्यैव वस्तुन उत्कर्षेणान्यथाकरणं सत्कारः । (५) ।

यथा— “स्नानार्द्राद्रैर्विधुतकपरीवन्धलोलैरिदानीं
श्रोणीभारः कृतपरिचयः पल्लवैः कुन्तलानाम् ।
अप्येतेभ्यो नमसि पततः पङ्क्तिशो वारियिन्दून्
स्यित्वोद्गीवं कुचलयदृशां केलिहंसाः पियन्ति ॥”

अत्रार्थ— “लक्ष्म्याः क्षीरनिघेरुदक्तवपुषो वेणीलताग्रच्युताः
ये मुक्ताग्रथनामसूत्रसुभगाः प्राप्ताः पयोपिन्दवः ।

ते वः पान्तु विशेषसस्पृहदशा दृष्टाश्चिरं शार्ङ्गिणा
हेलोद्गीवजलेशहंसवनितालीढाः सुधाखादवः ॥”

पूर्वं सदृशः पञ्चाङ्गिन्नो जीवङ्गीवकः । (६) ।

यथा—

“नयनोदरयोः कपोलभागे
रुचिमद्रत्नगणेषु मूपणेषु ।
सकलप्रतिविम्बितेन्दुबिम्बा
शतचन्द्राभरणै(णे)वं काचिदासीत् ॥”

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अत्रार्थ—“भास्वत्कपोलतलकुण्डलपारिहार्य-
सन्मेखलामणिगणप्रतिविम्बितेन ।
चन्द्रेण भाति रमणी रमणीयवक्त्र-
शोभाभिभूतवपुषे निषेव्यमाणा ॥”

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प्राक्तनवाक्याभिप्रायनिबन्धो भावमुद्रा । (७) ।

यथा—

“ताम्बूलवल्लीपरिणद्धपूगा-
खेलालतालिक्रितचन्दनासु ।
तमालपत्रास्तरणासु रन्तुं
प्रसीद शश्वन्मलयस्थलीषु ॥”

15

अत्रार्थ—

“निश्चेतनानामपि युक्तयोगदो
नूनं स एनं मदनोऽधितिष्ठति ।
एता यदास्मिष्टवतीह चन्दनं
पूगदुर्गं नागलताऽधिरोहति ॥”

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पूर्वार्थपरिपन्थिनी वस्तुरचना तद्विरोधी(धिनी) । (८) ।

यथा—

“हारो वक्षसि दन्तपत्रविशदं कर्णे दलं कौमुदं
माला मूर्ध्नि दुक्कलिनी तनुलता कर्पूरशुक्लौ स्तनौ ।
वक्त्रे चन्दनविन्दुरिन्दुधवलं यालं मृणालं करे
वेषः किं सित एष सुन्दरि शरचन्द्रात्पया शिक्षितः ॥”

25

अत्रार्थ—

“मूर्तिर्नीलदुक्कलिनी मृगमदैः प्रत्यङ्गपत्रक्रिया
याह मेचकरत्नकङ्कणमृतौ कण्ठे मसारावली ।

व्यालम्बालकवल्लरीकमलिकं कान्ताभिसारोत्सवे
यत्सलं तमसा मृगाक्षि विहितं वेपे तवाचार्यकम् ॥”

इत्यर्थहरणोपाया द्वात्रिंशदुपदर्शिताः ।

हानोपादानविज्ञाने कवित्वं तत्र मां प्रति ॥

किं चेते हरणोपाया ज्ञेयाः सप्रतियोगिनः ।

अर्थस्य वैपरीत्येन विज्ञेयां प्रतियोगिता ॥

किञ्च—शब्दार्थशासनं विदुः कति नो कवन्ते

यद्वाङ्मयं श्रुतिधनस्य चकास्ति चक्षुः ।

किन्त्वस्ति यद्वचसि वस्तु नवं सदुक्ति-

सन्दर्भिणां स धुरि तस्य गिरः प्रविघ्नाः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे

अर्थहरणेऽप्यालेख्यप्रख्यादिभेदाख्योदशोऽध्यायः ॥

चतुर्दशोऽध्यायः जातिद्रव्यक्रियासमयस्थापना ।

अशास्त्रीयमलौकिकं च परम्परायातं यमर्थमुपनिबध्नन्ति कवयः

१० स कविसमयः ।

“नन्वेव दोषः । कथङ्कारं पुनरुपनिबन्धनार्हः ?” इत्याचार्याः ।

“कविमार्गानुग्राही कथमेव दोषः ?” इति यायावरीयः । “निमित्तं तर्हि
‘वाच्यम्’ इत्याचार्याः । “इदमभिधीयते” इति यायावरीयः ।

पूर्वं हि विद्वांसः सहस्रशाखं साङ्गं च वेदमवगाण्ण, शास्त्राणि

२० चावबुध्य, देशान्तराणि द्वीपान्तराणि च परिभ्रम्य, यानर्थानुपलभ्य

प्रणीतवन्तस्तेषां देशकालान्तरचशोनान्यथात्वेऽपि तथात्वेनोपनि-

बन्धो यः स कविसमयः । कविसमयशब्दश्चायं मूलमपदपङ्क्तिः

प्रयोगमात्रदर्शिभिः प्रयुक्तो रूढश्च ।

तत्र कश्चिदाद्यत्वेन व्यवस्थितः कविसमयेनार्थः, कश्चित्परस्परो-

२५ पक्रमार्थं स्वार्थाय धूर्तैः प्रवर्तितः । स च त्रिधा स्वर्ग्यां भौमः

पातालीयश्च [इति] । स्वर्गपातालीययोर्भौमः प्रधानः । स हि महा-
विषयः । स च चतुर्धा जातिद्रव्यगुणक्रियारूपार्थतया । तेऽपि
प्रत्येकं त्रिधा असतो निबन्धनात्, सतोऽप्यनिबन्धनात्, नियमतश्च ।

तत्र सामान्यस्यासतो निबन्धनं यथा—नदीषु पद्मोत्पलादीनि ।
जलाशयमात्रेऽपि हंसादयः । यत्र तत्र पर्वतेषु सुवर्णरत्नादिकं च । ५

नदीपद्मानि यथा—“दीर्घाकुर्वन्पद्मदकलं कूजितं सारसानां
प्रत्यूषेषु स्फुटितकमलामोदमैत्रीकपायः ।
यत्र स्त्रीणां हरति सुरतग्लानिमङ्गानुकूलः
शिप्रायातः प्रियतम इव प्रार्थनाचाङ्कुरः ॥”

नदीनीलोत्पलानि—“गगनगमनलीलालम्भितान्स्वेदविन्दून्
मृदुभिरनिलचारैः स्नेचराणां हरन्तीम् ।
कुवलयवनकान्त्या जाह्नवीं सोऽभ्यपश्यत्
दिनपतिसुतयेव व्यक्तदत्ताङ्गपालीम् ॥” 10

एवं नदीकुसुदाद्यपि । सलिलमात्रे हंसा यथा—

“आसीदस्ति भविष्यतीह स जनो धन्यो धनी धार्मिकः
यः श्रीकेशववत्करिष्यति पुनः श्रीमत्कुङ्कुलेश्वरम् ।
हेलान्दोलितहंससारसकुलक्रेङ्कारसम्मूर्च्छितै-
रित्याघोषयतीव तन्नवनदी यचेष्टितं बीचिंभिः ॥” 15

पर्वतमात्रे सुवर्णं यथा—“नागावासश्चित्रपोताभिरामः
सैर्णस्फातिव्याप्तदिकचक्रवालः ।
साम्यात्सख्यं जग्मिवानम्बुराशे-
रेष ख्यातस्तेन जीमूतभर्ता ॥” 20

रत्नानि यथा—“नीलाश्मरश्मिपटलानि महेभमुक्त-
सूत्कारशीकरविमृज्जि तटान्तरेषु ।
आलोकयन्ति सरलीकृतकण्ठनालाः
सानन्दमम्बुदधियाऽत्र भयूरनार्यः ॥” 25

उत्सेच्या कलशीभिरञ्जलिपुटैर्ग्राह्या मृणालाङ्कुरैः

पातव्या च शशिन्यमुग्धविभवे सा वर्तते चन्द्रिका ॥”

द्रव्यस्य सतोऽनिबन्धनम् । तद्यथा—कृष्णपक्षे सत्या अपि ज्यो-
त्स्नायाः, शुक्लपक्षे त्वन्धकारस्य । तयोः प्रथमम्—

“ददृशाते जनैस्तत्र यात्रायां सकुतूहलैः ।

बलभद्रप्रलम्बघ्नौ पक्षाविव सितासितौ ॥”

द्वितीयम्—“मासि मासि समा ज्योत्स्ना पक्षयोः शुक्लकृष्णयोः ।

तत्रैकः शुक्लतां यातो यशः पुण्यैरवाप्यते ॥”

द्रव्यनियमः । तद्यथा—मलय एव चन्दनस्थानं, हिमयानेष भू-
जोत्पत्तिस्थानम् ।

तत्र प्रथमः—“तापापहारचतुरो नागावासः सुरप्रियः ।

नान्यत्र मलयाद्रेर्दृश्यते चन्दनद्रुमः ॥”

द्वितीयः—“न्यस्ताक्षरा धातुरसेन यत्र

भूर्जत्वचः कुञ्जरविन्दुशोणाः ।

व्रजन्ति विद्याधरसुन्दरीणा-

मनङ्गलेखक्रिययोपयोगम् ॥”

प्रकीर्णकद्रव्यकविसमयस्तु तद्यथा—क्षीरक्षारसमुद्रयोरैक्यं,
सागरमहासमुद्रयोश्च ।

तयोः प्रथमः—“शेतां हरिर्भवतु रत्नमनन्तमन्त-

र्लक्ष्मीप्रसूतिरिति नो विवदामहे हे(ऽग्रे) ।

हा दूरदूरसपयास्तृपितस्य जन्तोः

किं त्वच्च(क्ष) कूपयसः स मरोर्जघन्यः ॥”

द्वितीयः—“रङ्गतरङ्गभूभङ्गैस्तर्जयन्तीमिवापगाः ।

स ददर्श पुरो गङ्गां सप्तसागरवल्लभाम् ॥”

असतोऽपि क्रियार्थस्य निबन्धनम् । यथा—चक्रवाकमिथुनस्य
निशि भिन्नतटाश्रयणं, चकोराणां चन्द्रिकापानं च ।

तत्र प्रथमः—“सङ्क्षिपता यामवतीस्ताटिनीनां तनयता पयःपूरान् ।
रथचरणाह्वयवयसां किं नोपकृतं निदाघेन ॥”

द्वितीयः—“एतास्ता मलयोपकण्ठसरितामेणाक्षि रोधोमुव-
आपाभ्यासनिकेतनं भगवतः प्रेयो मनोजन्मनः ।
यासु श्यामनिशासु पीततमसो मुक्तामयीश्चन्द्रिकाः
पीयन्ते विवृतोर्ध्वचक्षु विचलत्कण्ठं चकोराङ्गनाः ॥”

सतोऽपि क्रियार्थस्यानिबन्धनम् । तद्यथा—दिवा नीलोत्पलाना-
मविकासो, निशानिमित्तश्च शेफालिकाकुसुमानामवलंसः ।

तत्र प्रथमः—“आलिख्य पत्रमसितागुरुणाभिरामं
रामामुखे क्षणसंभोजितचन्द्रविम्बे ।
जातः पुनर्विकसनावसरोऽयमस्ये-
त्युक्त्वा सखी कुवलयं श्रवणे चकार ॥”

द्वितीयः—“त्वद्विप्रयोगे किरणैस्तथोन्नै-
र्दग्धाऽसि कृत्स्नं दिवसं सवित्रा ।
इतीव दुःखं शशिने गदन्ती
शेफालिका रोदिति पुष्पवाप्यैः ॥”

नियमस्तु तद्यथा—ग्रीष्मादौ सम्भवतोऽपि कोकिलानां विरक्तस्य
वसन्त एव, मयूराणां वर्षास्त्रेव विरक्तस्य नृत्तस्य च नियन्धः ।

तयोः प्रथमः—“वसन्ते गीतभीतेन कोकिलेन वने रतम् ।

अन्तर्जलगताः पद्माः श्रोतुकामा ह्योत्थिताः ॥”

द्वितीयः—“मण्डलीकृत्य यर्हणि कण्ठैर्मधुरगीतिभिः ।
कलापिनः प्रनृत्यन्ति काले जीमूतमालिनि ॥”
कर्वाणां समयः सोऽयं जातिद्रव्यक्रियागतः ।
गुणस्थोऽथ ततः स्वर्ग्यः पातालीयश्च कथ्यते ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
जातिद्रव्यक्रियासमयस्थापना चतुर्दशोऽध्यायः ॥

पञ्चदशोऽध्यायः गुणसमयस्थापना ।

असतो गुणस्य निबन्धनम् । यथा—यशोहासप्रभृतेः शौह्यम्,
अयशसः पापप्रभृतेश्च काष्ण्यं, क्रोधानुरागप्रभृतेश्च रक्तत्वम् । तत्र
यशःशौह्यम्—

“स्तेमः स्तोकोऽपि नाङ्गे श्वसितमविकलं चक्षुषां सैव वृत्ति-

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र्मध्येक्षीराब्धि मग्नाः स्फुटमथ च वयं कोऽगमीदृक्प्रकारः ।

इत्थं दिग्भित्तिरोधक्षतविसरतया मांसलैस्त्वयशोभिः

स्तोकावस्थानदुःस्थैस्त्रिजगति धवले विस्मयन्ते मृगाक्ष्यः ॥”

हासशौह्यम्—“अट्टहासच्छलेनास्याचस्यं केनौघपाण्डुराः ।

जगत्क्षय इवापीताः क्षरन्ति क्षीरसागराः ॥”

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अयशःकृष्णत्वम्—

“प्रसरन्ति कीर्त्तयस्ते तव च रिपूणामकीर्त्तयो युगपत् ।

कुचलयदलसंवलिताः प्रतिदिनमिव मालतीमालाः ॥”

पापकाष्ण्यम्—“उत्स्वातनिर्मलमयूखकृपाणलेखा-

श्यामायिता तनुरभूद्वयकन्धरस्य ।

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सद्यःप्रकोपकृतकेशययंशनाश-

सङ्कल्पसंजनितपापमलीमसेव ॥”

क्रोधरक्तता—“आस्थानकुट्टिमतलप्रतियिम्बितेन

कोपप्रभाप्रसरपाटलविग्रहेण ।

भौमेन भूर्च्छितरसातलकुक्षिभाजा

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भूमिश्चाल चलतोदैरवर्त्तिनेव ॥”

अनुरागरक्तता यथा—“गुणानुरागमिश्रेण यशसा तव सर्पता ।

दिग्बधूनां मुग्धे जातमकस्मादर्द्रेकुङ्कुमम् ॥”

सतोऽपि गुणस्यानिबन्धनम् । कुन्दकुञ्जालानां कामिदन्तानां च
रक्तत्वं, कमलमुकुलप्रभृतेश्च हरितत्वं, प्रियद्विपुष्पाणां च पीतत्वम् । 25

कुन्दकुञ्जलायरक्तता—

“द्योतितान्तःसमैः कुन्दकुञ्जलाग्रदतः सितैः ।
स्वपितेवाभवत्तस्य शुद्धवर्णा सरस्वती ॥”

पद्ममुकुलाहरितत्वम्—

॥ “उद्गण्डोदरपुण्डरीकमुकुलभ्रान्तिस्पृशा दंष्ट्रया
मग्नां लावणसैन्धवेऽम्भसि महीमुद्यच्छतो हेलया ।
तत्कालाकुलदेवदानवकुलैरुत्तालकोलाहलं
शौरेरादिवराहलीलमवतादभ्रंलिहाग्रं वपुः ॥”

प्रियङ्गुपुष्पापीतत्वम्—“प्रियङ्गुश्याममम्भोधिरन्ध्रीणां स्तनमण्डलम् ।
अलङ्कृतुमिव खच्छाः सूते मौक्तिकसम्पदः ॥”

10 गुणनियमस्तु तद्यथा—सामान्योपादाने माणिक्यानां शोणता,
पुष्पाणां शुक्लता, मेघानां कृष्णता च ।

तत्र प्रथमः—“सायात्रिकैरविरतोपहृतानि कूटैः
श्यामास्तु तीरघ(व)नराजिषु सम्भृतानि ।
15 रत्नानि ते दधति कचिदिहायताक्षि
मेघोदरोदितदिनाधिपभिस्त्वशङ्काम् ॥”

पुष्पशुक्लता—“पुष्पं प्रवालोपहितं यदि स्या-
न्मुक्ताफलं वा स्फुटविद्रुमस्यम् ।
ततोऽनुकुर्यादिशब्दस्य तस्या-
20 स्ताम्रौष्ठपर्यस्तकृषः सितस्य ॥”

मेघकाण्ड्यम्—“मेघश्यामेन रामेण पूतवेदिर्विमानराट् ।
मध्ये महेन्द्रनीलेन रत्नराशिरिवायभौ ॥”

कृष्णनीलयोः, कृष्णहरितयोः, कृष्णश्यामयोः, पीतरक्तयोः,
शुक्लगौरयोरेकत्वेन निवन्धनं च कविसमयः । कथम् । कृष्णनी-

25 लयोरैक्यम्—

“नदीं तूष्णीं कर्णोप्यनुसृतपुलिनां दाक्षिणात्याङ्गमाभिः
समुत्तीर्णो वर्णाभुभयतदच(त)लावद्वानीरहाराम् ।

तटे सद्यस्योच्चैः स्वसलिलनिवहो भाति नीलः स यस्याः
प्रियस्यांसे पीने लुलित इव घनः केशपाशः सुकेद्याः ॥”

कृष्णहरितयोरैक्यम्—“भरकतसदृशं च यामुनं
स्फटिकशिलाविमलं च जाह्नवम् ।
तद्बभूवमुदकं पुनातु वो
हरिहरयोरिव सङ्गतं वपुः ॥”

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कृष्णश्यामलयोरैक्यम्—

“एतत्सुन्दरि नन्दनं शशिमणिलिङ्गालवालद्रुमं
मन्दाकिन्यभिपिक्तमौक्तिकशिले भैरोस्तटे नन्दति ।
यत्र श्यामनिशासु मुञ्चति मिलन्मन्दप्रदोपानिला-
मुद्दामामरयोपितामभिरतं कल्पद्रुमश्चन्द्रिकाम् ॥”

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पीतरक्तयोरैक्यम्—

“लेखया विमलविद्रुमभासा सन्ततं तिमिरमिन्दुरुदासे ।
दंष्ट्रा कनकभङ्गपिशङ्गा मण्डलं भुव इवादिवराहः ॥”

शुक्लगौरयोरैक्यम्—“कैलासगौरं वृषमारुक्षोः
पादार्पणानुग्रहपूतपृष्ठम् ।
अवेहि मां किङ्करमष्टमूर्त्तः
कुम्भोदरं नाम निकुम्भपुत्रम् ॥”

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एवं वर्णान्तरेष्वपि । चक्षुरादेरनेकवर्णोपवर्णनम् ।

तत्र चक्षुषः शुक्लता—

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“तिष्ठन्त्या जनसङ्कुलेऽपि सुदृशा सायं गृहप्राङ्गणे
तद्द्वारं मयि निःसहालसतनीं वीहामृदुं प्रेङ्गति ।
हीनप्राननयैव लोलसरलं निःश्वस्य तत्रान्तरे
प्रेमावर्त्राः शशिखण्डपाण्डिममुपो मुक्ताः कटाक्षच्छदाः ॥”

श्यामता—“अथ पथि गमयित्वा रम्यहृत्सोपकार्यं

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कतिचिदवनिपालः शर्वरीः शर्वकल्पः ।
पुनरविशदयोध्यां मैथिलीदर्शिनीनां
कुवलयितगचाक्षां लोचनैरङ्गनानाम् ॥”

कृष्णता—“पादन्यासकणितरशनास्तत्र लीलावधूतै-
रन्नच्छायाखचितबलिभिश्चामरैः क्लान्तहस्ताः ।
वेद्यास्त्वत्तो नखपदसुखान्प्राप्य वर्षाग्रविन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान्कटाक्षान् ॥”

॥ मिश्रवर्णता—“तामुत्तीर्य ब्रज परिचितभूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरि विलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुपामात्मविभ्यं
पात्रीकुर्वन्दशपुरवधूनेघकौतूहलानाम् ॥”

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
गुणसमयस्थापना पञ्चदशोऽध्यायः ॥

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षोडशोऽध्यायः स्वर्गपातालीयकविरहस्यस्थापना ।

भौमवत्स्वर्गयोऽपि कविसमयः । विशेषस्तु चन्द्रमसि शशहरिण-
योरैक्यम् ।

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यथा—“मा भैः शशाङ्क मम सीधुनि नास्ति राहुः
खे रोहिणी वसति कातर किं विभेपि ।
प्रायो विदग्धवनितावसङ्गमेपु
पुंसां मनः प्रचलतीति किमत्र चिध्रम् ॥”

यथा च—“अङ्गाधिरोपितमृगश्चन्द्रमा मृगलाञ्छनः ।
केसरी निष्ठुराक्षिसमृगयूथो मृगाधिपः ॥”

20 कामकेतने मकरमत्स्ययोरैक्यं यथा—

“चापं पुष्पमयं गृहाण मकरः केतुः समुच्छ्रीयतां
चेतोलक्ष्यभिदश्च पञ्च विशिखाः पाणौ पुनः सन्तु ते ।
दग्धा कापि तवाकृतेः प्रतिकृतिः कामोऽसि किं गृहसे
रूपं दर्शय नात्र शङ्करभयं सर्वे वयं वैष्णवाः ॥”

25 यथा च—“मीनध्वजस्त्वमसि नो न च पुष्पधन्वा
केलिप्रकाश तव मन्मथता तथापि ।
इत्थं त्वया विरहितस्य मयोपलब्धाः
कान्ताजनस्य जननाथ चिरं विलापाः ॥”

यथा वा—“आपातमारुतविलोडितसिन्धुनाथो
हात्कारभीतपरिवर्तितमत्स्यचिह्नम् ।
उल्लङ्घ्य यादवमहोदधिभीमवेलां
द्रोणाचलं पवनसूनुरिवोद्धरामि ॥”

अत्रिनेत्रसमुद्रोत्पन्नचन्द्रयोरैक्यम्—

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“वन्द्या विश्वसृजो युगादिगुरवः स्वायम्भुवाः सप्त ये
तन्नात्रिर्दिवि सन्दधे नयनजं ज्योतिः स चन्द्रोऽभवत् ।
एका यस्य शिखण्डमण्डनमणिर्दिवस्य शम्भोः कलां
शेषाभ्योऽमृतमाप्नुवन्ति च सदा स्वाहास्वधाजीविनः ॥”

यथा चै—“यदिन्दोरन्येति व्यसनमुदयं वा निधिरपा-
मुपाधिस्तन्नायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्सम्बन्धो यदनुहरते तस्य कुमुदं
विशुद्धाः शुद्धानां ध्रुवमनभिसन्धिप्रणयिनः ॥”

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यद्भुक्तकालजन्मनोऽपि शिथिलचन्द्रमसो बालत्वम् ।

“मालायमानामरसिन्धुहंसः
कोटीरवल्लीकुसुमं भवस्य ।
दाक्षायणीविभ्रमदर्पणश्रि
यालेन्दुखण्डं भवतः पुनीतात् ॥”

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कामस्य[मूर्तत्वम]मूर्तत्वं च यथा—

“अयं स भुवनत्रयप्रथितसंयमः शङ्करो
पिभर्त्ति वपुषाऽधुना विरहकातरः कामिनीम् ।
अनेन किल निर्जिता वयमिति प्रियायाः करं
करेण परिताडयन् जयति जातहासः स्मरः ॥”

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यथा च—“धनुर्माला मौर्वी कणदलिकुलं लक्ष्यमबला-
मनो मेयं शब्दप्रभृति य(तय) इमे पञ्च विशिखाः । 25
इयान् जेतुं यस्य त्रिभुवनमनङ्गस्य विभवः
स चः कामः कामान्दिशतु दयितापाङ्गवसतिः ॥”

द्वादशानामप्यादित्यानामैक्यम्—

“यस्याधोऽधस्तथोपर्युपरि निरवधि आम्यतो विश्वमश्वै-
रावृत्तालातलीलां रचयति रयतो मण्डलं चण्डधाम्नः ।

सोऽप्यादुत्तसर्कार्त्तस्वरसरलशरस्पर्द्धिभिर्धामदण्डै-

रुदण्डैः प्रापयन्वः प्रचुरतमतमःस्तोममस्तं समस्तम् ॥”

नारायणमाधवयोश्च यथा—

“येन ध्वस्तमनोभवेन बलिजित्कायः पुरालीकृतो

यो गङ्गां च दधेऽधकक्षयकरो यो यर्हिपत्रप्रियः ।

यस्याहुः शशिमन्त्रिरोहर इति स्तुत्यं च नामामराः

सोऽप्याद(?)ष्टभुजहृद्धारवलयस्त्वां सर्वदोमाधवः ॥”

एवं दामोदरशेषकूर्मादेः, कमलासम्पदोश्च । यथा—

“दोर्मन्दी(न्दे)रितमन्दरेण जलधेन्स्थापिता या स्वयं

यां भूत्वा कमठः पुराणककुदन्यस्तामुदस्तम्भयत् ।

तां लक्ष्मीं पुरुषोत्तमः पुनरसौ लीलाश्रितधूलता-

निर्देशैः समवीविशत्प्रणयिनां गेहेषु द्योष्णि क्षितिम् ॥”

भौमस्वर्ग्यवत्पातालीयोऽपि कविसमयः ।

तत्र नागसर्पयोरैक्यम्—“हे नागराज बहुमस्य नितम्बभागं

भोगेन गाढमभिवेष्टय मन्दराद्रेः ।

सोढाविपरायुपवाहनयोगलीला-

पर्थङ्कयन्धनविधेस्तव कोऽतिभारः ॥”

दैत्यदानवासुराणामैक्यम् । यथा—तत्र हिरण्याक्षहिरण्यकशिपु-

प्रह्लादविरोचनयलियाणादयो दैत्याः, विप्रचित्तिशम्बरनमुचिपुलोम-

प्रभृतयो दानवाः, बलवृत्रविधुरस्तवृषपर्वादयोऽसुराः ।

तेषामैक्यं यथा—“जपन्ति पाणासुरमौलिलालिता

दशास्यचूटामणिचक्रमुग्धिनः ।

सुरासुराधीशशिगान्तगायिनो

भयच्छिदरुग्धम्भकपादपांसवः ॥”

यथा च—“तं शम्बरासुरशराशनिशल्यसारं^१
 केयूररत्नकिरणारुणबाहुदण्डम् ।
 पीनांसलग्नदयिताकुचपत्रभङ्गं
 मीनध्वजं जितजगत्रितयं जयेत्कः ॥”

यथा च—“अस्ति दैत्यो हयग्रीवः सुहृद्देश्मसु यस्य ताः ।
 प्रथयन्ति बलं बाहोः सितच्छत्रसिताः श्रियः ॥”

यथा च हयग्रीवं प्रति—

“दानवाधिपते भूयो भुजोऽयं किं न नीयते ।
 सहायतां कृतान्तस्य क्षयाभिप्रायसिद्धिषु ॥”

यथा च—“महासुरसमाजेऽस्मिन् न चैकोऽप्यस्ति सोऽसुरः ।
 यस्य नाशनिनिष्पेपनीराजितसुरः स्थलम् ॥”

एवमन्येपि भेदाः—सोऽयं कवीनां समयः काव्ये सुप्त इव स्थितः ।
 स साम्प्रतमिहास्माभिर्यथाबुद्धि विबोधितः ॥

इति राजशेखरकृतौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
 स्वर्गपातालीयकविरहस्यस्थापना षोडशोऽध्यायः ॥

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सप्तदशोऽध्यायः देशविभागः ।

देशं कालं च विभजमानः कविर्नार्थदर्शनदिशि दरिद्राति ।
 जगज्जगदेकदेशाश्च देशः । “द्यावापृथिव्यात्मकमेकं जगत्” इत्येके ।

तदाहुः—“हलमगु वलस्यैकोऽनद्वान्हरस्य न लाङ्गलं
 क्रमपरिमिता भूमिर्विष्णोर्न गौर्न च लाङ्गलम् ।
 प्रवहति कृपिर्नाद्याप्येपां द्वितीयगवं विना
 जगति सकले नेहगृष्टं दर्द्रिद्रकुटुम्बकम् ॥”^२

20

“द्विस्पृथिव्यौ द्वे जगती” इत्यपरे ।

तदाहुः—“रुणद्धि रोदसी वा(चा)स्य यावत्कीर्त्तिरनश्वरी ।

तावत्किलायमध्यास्ते सुकृती वैबुधं पदम् ॥”

“स्वर्ग्यमर्त्यपातालभेदात्तीणि जगन्ति” इत्येके ।

यदाहुः—“त्वमेव देव पातालमाशानां त्वं निबन्धनम् ।

॥ त्वं चामरमरुद्भूमिरेको लोकत्रयायसे ॥”

“तान्येव भूर्भुवःस्वः” इत्यन्ये ।

तदाहुः—“नमस्त्रिभुवनाभोगैर्भृतिखेदभरादिव ।

नागनाथाङ्गपर्यङ्कशायिने शार्ङ्गधन्वने ॥”

“महर्जनस्तपःसत्यमित्येतैः सह सप्त” इत्यपरे ।

10 तदाहुः— “संस्तम्भिनी पृथुनितम्बतटैर्धरिण्याः

संवाहिनी जलमुचां चलकेतुहस्तैः ।

हर्षस्य सप्तभुवनप्रथितोरुकीर्त्तैः

प्रासादपङ्क्तिरियमुच्छिखरा विभाति ॥”

“तानि सप्तभिर्वायुस्कन्धैः सह चतुर्दश” इति केचित् ।

15 तदाहुः— “निरवधि च निराश्रयं च यस्य

स्थितमनुवर्तितकौतुकप्रपन्नम् ।

प्रथम इह भवान्स कूर्ममूर्त्ति-

र्जयति चतुर्दशलोकवल्लिकन्दः ॥”

“तानि सप्तभिः पातालैः सहैकविंशतिः” इति केचित् ।

20 तदाहुः—“हरहासहरावासहरंहारनिभप्रभाः ।

कीर्त्तयस्तव लिम्पन्तु भुवनान्येकविंशतिम् ॥”

“सर्वमुपपन्नम्” इति यायावरीयः । अविशेषविवक्षा यदेकयति

विशेषविवक्षात्त्वेनेकयति । तेषु भूलोकः पृथिवी । तत्र सप्त महा-
द्वीपाः ।

25 “जम्बुद्वीपः सर्वमध्ये ततश्च लक्षो नाम्ना शाल्मलोऽतः कुशोऽतः ।

क्रौञ्चः शाकः पुष्करश्चेत्यथैषां बाह्या बाह्या संस्थितिर्मण्डलीभिः ॥

लावणो रसमयः सुरोदकः सारिण्यो दधिजलः पयःपयाः ।

खादुवारिरुदधिश्च सप्तमस्तान्परीत्य त इमे व्यवस्थिताः ॥”

“एक एवायं लावणः समुद्रः” इत्येके ।

तदाहुः—“द्वीपान्यष्टादशात्र क्षितिरपि नवभिर्विस्तृता स्वाङ्गखण्डै-
रेकोऽम्भोधिर्दिगन्तप्रविस्ृतसलिलः प्राज्यमेतत्सुराज्यम् । ८
कस्मिन्नप्याजिकेलिन्यतिकरविजयोपार्जिते धीरव(च)र्धे
चक्रे पुञ्जेन द्रातुं तदिदमिति धिया वेधसे यक्षुकोप ॥”

“त्रयः” इत्यन्ये ।

तदाहुः— “आकम्पितक्षितिभृता महता निकामं
हेलाभिमृतजलधिभितयेन यस्य ।
वीर्येण संहतिभिदा विहृतोन्नतेन
कल्पान्तकालविस्तृतः पवनोऽनुचक्रे ॥”

10

यथा वा—“मातङ्गानामभावे मदमलिनमुखैः प्राप्तमाशांकरीन्द्रैः
जाते रत्नापहारे दिशि दिशि ततयो भान्ति चिन्तामणीनाम् ।
छिन्नेषूद्यानवापीतरुषु विरचिताः कल्पवृक्षा रिपूणां
यस्योदञ्चप्रिवेलावलयफलभुजां भानसी सिद्धिरासीत् ॥”

15

“चत्वारः” इत्यपरे ।

तदाहुः—“चतुःसमुद्रवेलोर्मिरचितैकावलीलतम् ।
मैरुमप्यद्रिमुल्लङ्घ्य यस्य कापि गतं यशः ॥”

“भिन्नाभिप्रायतया सर्वमुपपन्नम्” इति यायावरीयः । सप्तसमु- 20
द्रीषादिनस्तु शास्त्रादनपेता एव ।

तदाहुः—“आगस्त्यचुलुकोच्छिष्टसप्तवारिधिवारिणि ।

मुहूर्त्तं केशवेनापि तेदन्तः पूतरायितम् (?) ॥

“कविप्रसिद्धा वाऽविमृष्टपरमार्थं सर्वमुपपन्नम्” (इति या-
यावरीयः ।)

25

मध्येजम्बूद्वीपमाथो गिरीणां

मेरुर्नाम्ना काञ्चनः शैलराजः ।

यो मूर्त्ता(योऽमर्त्ता)नामौपधीनां निधानं

यश्चावासः सर्ववृन्दारकाणाम् ॥

१ V प्रहमर०. २ V पर्याप्तं मे न ददुः ३ V सिद्धि०. ४ V जगत्सुलुकोच्छिष्ट०.

५ V तरता पूतरायितम्. ६ V adds here this line.

तमेनमवधीकृत्य देवेनाम्बुजजन्मना ।

तिर्यग्ध्वमघस्ताद्य विश्वस्य रचना कृता ॥

स भगवान्मेरुराद्यो वर्षपर्वतः । तस्य चतुर्दिशमिलाघृतं वर्षम् ।
तस्योत्तरेण त्रयो वर्षगिरयः, नीलः श्वेतः शृङ्गवांश्च । रम्यकं,
८ हिरण्मयम्, उत्तराः कुरव इति च क्रमेण त्रीणि तेषां वर्षाणि ।
दक्षिणेनापि त्रय एव निपद्यो हेमकूटो हिमवांश्च । हरिवर्षं, किं-
पुरुषं, भारतमिति च त्रीणि वर्षाणि । तत्रेदं भारतं वर्षम् । अस्य च
नव भेदाः । इन्द्रद्वीपः, कसेरुमान्, ताम्रपर्णी, गन्धस्तिमान्, नाग-
द्वीपः, सौम्यो, गन्धर्वो, वरुणः, कुमारीद्वीपश्चायं नवमः । पञ्चशतानि
१० जलं, पञ्च स्थलमिति विभागेन प्रत्येकं योजनसहस्रावधयो दक्षिणा-
त्समुद्रादद्विरोजं हिमवन्तं यावत्परस्परमगम्यास्ते । तान्येतानि यो
जयति स सम्राडित्युच्यते । कुमारीपुरात्प्रभृति बिन्दुसरोज्यधि योज-
नानां दशशती चक्रवर्त्तिकक्षेत्रम् । तां विजयमानश्चक्रवर्त्ती भवति ।
चक्रवर्त्तिचिह्नानि तु—“चक्रं रथो मणिर्भार्या निधिरम्बो गजस्तथा ।

१० प्रोक्तानि सप्त रत्नानि सर्वेषां चक्रवर्त्तिनाम् ॥”

अत्र च कुमारीद्वीपे—“विन्ध्यश्च पारियात्रश्च शुक्तिमातृक्षपर्वतः ।

महेन्द्रसह्यमलयाः सप्तैते कुलपर्वताः ॥”

तत्र विन्ध्यादयः प्रतीतस्वरूपाः । मलयविशेषास्तु चत्वारः ।

तेषु प्रथमः— “आ मूलपट्टेः फणिवेष्टितानां

२० सद्यन्दनानां जननन्दनानाम् ।

कफोलकैलामरिचैर्युतानां

जातीतरूणां च स जन्मभूमिः ॥”

द्वितीयः— “यस्योत्तमां मौक्तिककामधेनु-

रूपत्यकामर्चति ताम्रपर्णी ।

२५ रत्नेश्वरो रत्नमहानिधानं

कुम्भोद्भवस्तं मलयं पुनाति ॥

तत्र द्रुमा विद्रुमनामधेयाः
वंशेषु मुक्ताफलजन्म तत्र ।
मदोत्कटैः केसरिकण्ठनादैः
स्फुटन्ति तस्मिन्धनसारवृक्षाः ॥”

तृतीयः—“विलासभूमिः सकलामराणां
पदं नृणां गौमुनिपुङ्गवस्य ।
सदाफलैः पुष्पलताप्रवालै-
राश्चर्यमूलं मलयः स तत्र ॥”

चतुर्थः—“सा तत्र चामीकररत्नचित्रैः
प्रांसादमालाबलभीषिटङ्कैः ।
द्वारार्गलाघद्वसुरेश्वराङ्गा
लङ्केति या रावणराजधानी ॥
प्रवर्त्तते कोकिलनादहेतुः
पुष्पप्रसूः पञ्चमजन्मदायी ।
तेभ्यश्चतुर्भ्यांऽपि वसन्तमित्र-
मुदञ्जुखो दक्षिणमातरिश्वा ॥”

पूर्वापरयोः समुद्रयोर्हिमवद्विन्ध्ययोश्चान्तरमार्यावर्त्ताः । तस्मिन्-
श्चातुर्वर्ण्यं चातुराश्रम्यं च । तन्मूलश्च सदाचारः । तत्रत्यो व्यवहारः
प्रायेण कवीनाम् ।

तत्र चाराणस्याः पुरतः पूर्वदेशः । यत्राङ्गकलिङ्गकोसलतोसलोत्क-
लमगधमुद्गरविदेहनेपालपुण्ड्रप्राग्ज्योतिषताम्रलिसकमलदंमल्लवर्त्तक-
सुधम्रघ्नोत्तरप्रभृतयो जनपदाः । बृहद्बृहलोहितगिरिचकोरदर्दुरनेपा-
लकामरूपादयः पर्वताः । शोणलौहित्यौ नदी । गङ्गाकरतोयाकपि-
शांच्याश्च नद्यः । लवलीग्रन्थिपर्णकागुरुद्राक्षाकस्तुरिकादीनामुत्पादः ।

माहिष्मत्याः परतो दक्षिणापथः । यत्र महाराष्ट्रमाहिषकाश्म-
कविदेर्भैकुन्तलक्रथकैशिकसूर्पारककात्रीकेरलकावेरमुरलवानयासक-
सिंहलचोर्ददण्डकपाण्ड्यपल्लवगाङ्गनासिक्यकौङ्गणकोल्लगिरिवल्लार-
(ल)प्रभृतयो जनपदाः । विन्ध्यदक्षिणपादमहेन्द्रमलयमेकलपालम-

अरसद्यश्रीपर्वतादयः पर्वताः । नर्मदातापीपयोष्णीगोदावरीकावे-
रीभैमरथीवेणाकृष्णवेणावसुरातुङ्गभद्राताम्रपर्ण्युत्पलावतीरावणग-
ङ्गाद्या नद्यः । तदुत्पत्तिर्मलयोत्पत्त्या व्याख्याता ।

देवसभायाः परतः पश्चाद्देशः । तत्र देवसभसुराष्ट्रदशेरकत्रव-
५ णभृगुकच्छकच्छीयानर्त्ताबुदब्राह्मणवाहयवनप्रभृतयो जनपदाः ।
गोवर्धनगिरिनगरदेवसभमाल्यशिखराबुदादयश्च पर्वताः । सरस्व-
तीश्वभ्रवतीवार्तघ्नीमहीहिडिंवाद्या नद्यः । करीरपीलुगुगुलुखर्जू-
रकरभादीनामुत्पादः ।

पृथुदकात्परत उत्तरापथः । यत्र शककेकयवोक्षाणहृणवोणायुज-
१० कान्योजवाह्मीकवह्मवलिम्पाककुलूतकीरतङ्गणतुं पारतुरुष्कवर्धरहरहृ-
रवहृहुकसहुडहंसमार्गरमठकरकण्ठप्रभृतयो जनपदाः । हिमालयक-
लिन्देन्द्रकीलचन्द्राचलादयः पर्वताः । गङ्गासिन्धुसरस्वतीशतद्रुचन्द्र-
भागायमुनेरावतीवितस्ताविपाशाकुहदेविकाद्या नद्यः । सरलदेवदारु-
द्राक्षाकुङ्कुमचमराजिनसौधीरस्रोतोऽनसैन्धववेदूर्यतुरङ्गाणामुत्पादः॥
१५ तेषां मध्ये मध्यदेश इति कविव्यवहारः । न चापं नानुगन्ता
शास्त्रार्थस्य ।

यदाहुः—“हिमवद्विन्ध्ययोर्मध्यं यत्प्राग्विनशनादपि ।

प्रत्यगेव प्रयागाच्च मध्यदेशः प्रकीर्तितः ॥”

तत्र ये देशाः पर्वताः सरितो द्रव्याणामुत्पादश्च तत्प्रसिद्धि-
२० सिद्धमिति न निर्दिष्टम् ।

द्रीपान्तराणां ये देशाः पर्वताः सरितस्तथा ।

नातिप्रयोज्याः कविभिरिति गाढं न चिन्तिताः ॥

“विनशनप्रयागयोर्गङ्गायमुनयोश्चान्तरमन्तर्वेदी(दि) । तदपेक्षया
दिशो विभजेत” इत्याचार्याः । “तत्रापि महोदयं मूलमवधीकृत्य”
२५ इति यायावरीयः । “अनियतत्वाद्दिशामनैश्चित्तो दिग्विभागः”
इत्येके । तथा हि यो वामनस्वामिनः पूर्वः स ब्रह्मशिलायाः पश्चिमः,
यो गाधिपुरस्य दक्षिणः स कालप्रियस्योत्तर इति । “अवधिनियन्ध-
नमिदं रूपमितरत्यनियतमेव” इति यायावरीयः । “प्राच्यवाची-
प्रतीच्युदीच्यः चतस्रो दिशः” इत्येके ।

१ V भैमरथीवेणीकृष्णवेणी २ V ताम्रपर्णीपलावती ३ V हिडिंवा ४ V वनायुज-
कम्बोज. ५ V तुङ्गा. ६ V हिमालयजालन्धर.

तदाहुः—“चतसृष्वपि दिक्षु रणे द्विपतः प्रति येन चित्रचरितेन ।
विहितमपूर्वमदक्षिणमपश्चिममनुत्तरं कर्म ॥”

“ऐन्द्री, आग्नेयी, याम्या, नैर्ऋती, वारुणी, वायव्या, कौबेरी,
ऐशानी चाष्टौ दिशः” इत्येके ।

तदाहुः—“एकं ज्योतिर्दशौ द्वे त्रिजगति गदितान्यब्जजास्यैश्चतुर्भि- 5
र्भूतानां पञ्चमं यान्यलमृतपु तथा षट्सु नानाविधानि ।
युष्माकं तानि सप्त त्रिदशमुनिनृतान्यष्टदिग्भाजि भानो-
र्यान्ति प्राहे नवत्वं दश दधतु शिवं दीधितिनां शतानि ॥”

“ब्राह्मी नागीया च द्वे । ताभ्यां सह दशैताः” इत्यपरे ।

तदाहुः—“दशदिक्कटपर्यन्तसीमसङ्कटभूमिके । 10

विपमा स्थूललक्ष्यस्य ब्रह्माण्डग्रामके स्थितिः ॥”

सर्वमस्तु, विचक्षापरतन्ना हि दिशामियत्ता । तत्र चित्रास्वात्यन्तरे
प्राची, तदनुसारेण प्रतीची, ध्रुवेणोदीची, तदनुसारेणावाची, अन्तरेपु
विदिशः, ऊर्ध्वं ब्राह्मी, अधस्ताच्चागीयेति । द्विविधो व्यवहारः
कवीनां प्राक्सिद्धो विशिष्टस्थानावधिसाध्यश्च । तत्र प्राक्सिद्धे 15
प्राची—

“द्वित्रैर्व्योम्नि पुराणमौक्तिकमणिच्छायैः स्थितं तारकै-
ज्योत्स्नापानभरालसेन वपुषा सुप्राश्चकोराङ्गनाः ।

यातोऽस्ताचलचूलमुद्वसमधुच्छत्रच्छविश्वन्द्रमाः

प्राची घालपिडाललोचनरुधां जाता च पात्रं ककुप् ॥” 20

दक्षिणा—“दक्षिणो दक्षिणामाशां पिर्यासुः सोऽधिकं यमौ ।

जिहौसुर्दक्षिणामाशां भगवानिव भास्करः ॥”

पश्चिमा— “पद्म पश्चिमदिगन्तलम्बिना

निर्मितं मितकथे विवस्वता ।

दीर्घया प्रतिमया सरोम्भस-

स्तापनीयमिव सेतुवन्धनम् ॥ 25

उत्तरा—

“अस्त्युत्तरस्यां दिशि देवतात्मा
हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधी विगाह्य
स्थितः पृथिव्या इव मानदण्डः ॥”

विशिष्टस्थानावधौ तु दिग्विभागे पूर्वपश्चिमौ यथा—

“यादांसि हे चरत संगतगोत्रतन्त्रं
पूर्वेण चन्दनगिरेरुत पश्चिमेन ।
नो चेन्निरन्तरधराधरसेतुसृति-
राकल्पमेव न विरंस्यति वो वियोगः ॥

10 दक्षिणोत्तरौ यथा—“काञ्चयाः पुरो दक्षिणदिग्विभागे
तथोत्तरस्यां दिशि धारिराशेः ।
कर्णान्तचक्रीकृतचारुचापो
रत्या समं साधु वसत्यनङ्गः ॥”

उत्तरादावप्युत्तरदिगभिधानं, अनुत्तरादावप्युत्तरदिगभिधानम् ।

15 तयोः प्रथमम्—“तन्नागारं धनपतिगृहानुत्तरेणास्रदीयं
दूराहृक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।
यस्योद्याने कृतकतनयः कान्तया वर्द्धितो मे
हस्तप्राप्यः स्तयकविनतो बालमन्दारपृक्षः ॥”

द्वितीयम्—“सद्वाद्रेरुत्तरे भागे यत्र गोदावरी नदी ।

20 पृथिव्यामिह कृत्स्नायां स प्रदेशो मनोरमः ॥”

एवं दिगन्तरेष्वपि । तत्र देशपर्वतनद्यादीनां दिशां च यः क्रमस्तं
तथैव नियमिष्यात् । साधारणं तृभयत्रं लोकप्रसिद्धितश्च ।

तद्वद्वर्णनियमः । तत्र पौरस्त्यानां श्यामो वर्णः, दक्षिणात्यानां
कृष्णः, पाश्चात्यानां पाण्डुः, उदीच्यानां गौरः, मध्यदेश्यानां
25 कृष्णः श्यामो गौरश्च ।

पौरस्त्यश्यामता—“श्यामेष्वङ्गेषु गौडीनां सूत्रहारैकहारिणु ।

— चक्रीकृत्य धनुः पौष्पमनङ्गो वल्गु वल्गति ॥”

द्राक्षिणात्यकृष्णता—“इदं भासां मर्त्तुर्दुतकनकगोलप्रतिकृति
क्रमान्मन्दज्योतिर्गलति नभसो विम्बवलयम् ।
अथैष प्राचीतः सरति मुरलीगण्डमलिन-
स्तरुच्छायाचक्रैः स्तयकित इव ध्वान्तविसरः ॥”

पाश्चात्यपाण्डुता—“शाखासेरं मधुकवलनाकेलिलेक्षणानां
भृङ्गस्त्रीणां यकुलमुकुलं कुन्तलीभावमेति ।
किं चेदानीं यवनतरुणीपाण्डुगण्डस्यलीभ्यः
कान्तिः स्तोकं रचयति पदं नागवल्लीच्छदेपु ॥”

उदीच्यगौरता—“पुष्पैः सम्प्रति काञ्चनारतरवः प्रत्यङ्गमालिङ्गिताः
बाल्हीकीदशनव्रणारुणतरैः पत्रैरशोकोऽर्चितः ।¹⁰
जातं चम्पकमप्युदीच्यललनालावण्यचौर्यक्षमं
माञ्जिष्ठैर्मुकुलैश्च पाटलतरोरन्यैव काचिद्विपिः ॥”

यथा वा—“काश्मीरीगात्रलेखास्तु लोलल्लावण्यवीचिपु ।
द्रावयित्वेव विन्यस्तं स्वर्णं पोटशवर्णकम् ॥”

मध्यदेश्यकृष्णता यथा—

“युधिष्ठिरश्रोघवहेः कुरुवंशैकदाहिनः ।

पाञ्चालीं ददृशुः सर्वे कृष्णां धूमशिखामिव ॥”

तद्वन्मध्यदेश्यश्यामता । न च कविमार्गे श्यामकृष्णयोः पाण्डु-
गौरयोर्वा महान्विशेष इति कविसमयेष्वबोचाम ।

मध्यदेश्यगौरता—

“तव नवनवनीतपिण्डगौरे प्रतिफलदुत्तरकोर्सेलेन्द्रपुञ्ज्याः ।

अवगतमलिके मृगाङ्गविम्बं मृगमदपत्रनिभेन लाञ्छनेन ॥”

विशेषस्तु पूर्वदेशे राजपुञ्ज्यादीनां गौरः पाण्डुर्वा वर्णः । एवं
दक्षिणदेशेऽपि ।

तत्र प्रथमः—“कपोले जानक्याः करिकलभदन्तशुतिमुपि
सरसेरः स्फारोद्भुमरपुलकं यक्रकमलम् ।

मुहुः पश्यन्मृण्वन्जनिचरसेनाकलकलं
जटाजूटग्रन्थि द्रवयति रघूणां परिवृढः ॥”

द्वितीयः—“तासां माघवपत्नीनां सर्वासां चन्द्रवर्चसाम् ।
शब्दविद्येव विद्यानां मध्ये जज्वाल रुक्मिणी ॥”

५ एवमन्यदपि यथासम्भवमभ्युद्यम् ।

निगदितनयविपरीतं देशविरुद्धं वदन्ति विद्वांसः ।
तत्परिहार्यं यन्नात्तदुदाहृतयस्तु दोषेषु ॥
इत्थं देशविभागो मुद्रामात्रेण सूत्रितः सुधियाम् ।
यस्तु जिगीषत्यधिकं पश्यतु मद्भुवनकोशमसौ ॥

10 इति राजशेखररक्तौ कान्यमीमांसायां कविरहस्ये प्रथमेऽधिकरणे
देशविभागः सप्तदशोऽध्यायः ॥

अष्टादशोऽध्यायः कालविभागः ।

कालः काष्ठादिभेदभिन्नः । तथा च—

काष्ठा निमेषा दश पञ्च चैव त्रिंशच्च काष्ठाः कथिताः क्लृप्तेति ।
15 त्रिंशत्कलश्चैव भवेन्मुहूर्तस्तैस्त्रिंशता रात्र्यहनी समेते ॥

ते च चैत्राश्वयुजमासयोर्भवतः । चैत्रात्परं प्रतिमासं मौहूर्त्तिकी
दिवसवृद्धिः निशाहानिश्च त्रिमास्याः; ततः परं मौहूर्त्तिकी निशा-
वृद्धिः दिवसहानिश्च । आश्वयुजात्परतः पुनरेतदेव विपरीतम् ।
राशितो राश्यन्तरसङ्क्रमणमुष्णभासो मासः, वर्षादि वृक्षिणायनं
20 शिशिराशुत्तरायणं ह्ययनः संवत्सर इति सौरं मानम् । पञ्चद-
शाहोरात्रः पक्षः । वर्द्धमानसोमः शुक्लो, वर्द्धमानकृष्णिमा कृष्ण
इति पित्र्यं मासमानम् । अमुना च वेदोदितः कृत्स्नोऽपि क्रिया-
कल्पः । पित्र्यमेव व्यत्ययितपक्षं चान्द्रमसम् । इदमार्यावर्त्तवासि-
नः कवयश्च मानमाश्रिताः । एवं च द्वौ पक्षौ मासः । द्वौ मासा-
25 ष्टुः । पण्णामृतूनां परिवर्त्तः संवत्सरः । स च चैत्रादिरिति

दैवज्ञाः, श्रवणादिरिति लोकयात्राविदः । तत्र नभा नभस्यश्च
वर्षाः, इष ऊर्जश्च शरत्, सहः सहस्यश्च हेमन्तः, तपस्तपस्यश्च
शिशिरः, मधुर्माषवश्च वसन्तः, शुक्रः शुचिश्च ग्रीष्मः । तत्र
“वर्षासु पूर्वो वायुः” इति कवयः । “पाश्चात्यः, पौरस्त्यस्तु प्रतिहन्ता”
इत्याचार्याः ।

5

तदाहुः—“पुरोवाता हता प्रावृद् पश्चाद्वाता हता शरत्” इति ।

तदाहुः—“प्रावृष्यन्भोभृताम्भोदभरनिर्भरमम्बरम् ।

कादम्यकुसुमामोदा वायवो वान्ति वारुणाः ॥”

“वस्तुवृत्तिरतन्त्रं, कविसमयः प्रमाणम्” इति यायावरीयः ।

तदाहुः—“पौरस्त्यस्तोषदत्ताः पवन इव पतन्पावकस्येव धूमो
विश्वस्येवादिसैर्गः प्रणव इव परं पायनं घेदराशेः ।
सन्ध्यानुत्तोत्सवेच्छोरिव मदनरिपोर्नन्दिनान्दीनिनादः
सौरस्याग्रे सुखं वो वितरतु विनतानन्दनः स्यन्दनस्य ॥”

10

शरद्यनियतदिक्षो वायुर्यथा—

“उषःसु ववुराकृष्टजडावश्यायशीकराः ।

15

शोफालीकलिकाकोशकपायामोदिनोऽनिलाः ॥”

“हेमन्ते पाश्चात्यो वायुः” इत्येके । “उदीच्य” इत्यपरे ।

“उभयमपि” इति यायावरीयः । तयोः पाश्चात्यः—

“भञ्जन्भूर्जद्रुमालीस्तुहिनगिरितटेपूङ्गतास्त्वक्फरालाः

रेवाम्भःस्थूलवीचीचयचकितचलचातकान् व्याधुनानः ।

20

पाश्चात्यो वाति बेगादृतुहिनशिलाशीकरासारवर्षा

मातङ्गक्षुण्णसान्द्रस्रुतसरलैतरत्सारसारी समीरः ॥”

उदीच्यः—

“लम्पाकीनां किरन्तश्चिकुरविरचनां रल्लकांल्लासयन्तः

धुम्बन्तश्चन्द्रभागासलिलमविकलं भूर्जेकाण्डैकचण्डाः ।

25

एते कस्तूरिकेणप्रणयसुरभयो वल्लभा बाल्हवीनां

कौलूतीकेलिकाराः परिचयितहिमं वायवो वान्त्युदीच्याः ॥”

शिशिरेऽपि हेमन्तवदुदीच्यः पाञ्चालो वा । वसन्ते दक्षिणः ।
तदुक्तम्—

“धुन्वल्लङ्कावनालीर्मुहुरलकलता लासयन्केरलीना-
मन्त्रीधम्मिल्लवन्धान्सपदि शिथिलयन्वेल्लयन्नागवल्लीः ।

उद्दामं दाक्षिणात्यो म(मि)लितमलयजः सारथिर्मीनकेतोः
प्राप्तः सीमन्तिनीनां मधुसमयसुहृन्मानचौरः समीरः ॥”

“अनियतादिको वायुर्धौप्ने” इत्येके । नैर्ऋतः” इत्यपरे । “उभय-
मपि” इति पापावरीयः । तत्र प्रथमः—

“वात्याचक्रकचुम्बिताम्बरशुवः स्थूला रजोदण्डकाः

संग्रथन्ति भविष्यदघ्नपटलस्यूणावितर्कं नमः ।

किं चान्यन्मृगतृप्णिकाम्बुविसरैः पात्राणि वीतार्णसां
सिन्धूनामिह सूत्रयन्ति द्विषसेष्वागामिनीं सम्पदम् ॥”

द्वितीयः—“सोऽयं करैस्तपति वह्निमयैरियार्कः

साङ्गारविस्तरभरेव घरा समग्रा ।

धायुः कुक्कुलमिव वर्पति नैर्ऋतश्च

कार्शानवैरिव शरैर्मदनश्च हन्ति ॥”

किञ्च—

“गर्भान्बलाकास्तु निवेशयन्तो वंशाङ्कुरान्स्त्रैर्निनदैः सृजन्तः ।

रजोऽम्बुदाः प्रावृषि सुद्रयन्तो पात्रोद्यमं भूमिभृतां हरन्ति ॥

स सल्लकीसालशिलीन्प्रयूथीप्रसूनदः पुष्पितलाङ्गलीकः ।

दग्धोर्वरासुन्दरगन्धयन्धुरर्धत्ययं वारिमुचामनेहा ॥

वनानि नीलीदलमेचकानि धाराम्बुधौता गिरयः स्फुरन्ति ।

पूराम्भसा भिन्नतटास्तटिन्यः सान्द्रेन्द्रगोपानि च शाद्वलानि ॥

चकोरहर्षी यतिचारचौरो वियोगिनीवीक्षितनाथवर्त्मा ।

गृहान्प्रति प्रस्थितपान्थसार्थः कालोऽयमाध्मातनभाः पयोदैः ॥

या केलियात्रा कैरिकामिनीभिर्या तुङ्गहर्म्याग्रविलासशय्या ।

चतुःसमं यन्मृगनाभिगर्भं सा वारिदत्तोः प्रथमातिथेयी ॥

चलच्चटुलचातकः कृतकुरङ्गरागोदयः
सद्वर्द्धरवोद्यमो मदभरप्रगल्भोरगः ।
शिखण्डिकुलताण्डवामुदितमङ्गुलकाहयो
वियोगिणु घनागमः स्मरविपं विपं मुञ्चति ॥
दलत्कुटजकुञ्जलः स्फुटितनीपपुष्पोत्करो
धवप्रसवबान्धवः प्रचितमञ्जरीकार्जुनः ।
कवम्बकलुपाम्बरः कलितकेतकीकोरक-
अलमिचुलसञ्चयो हरति हन्त धर्मात्ययः ॥”
वर्षाः ॥

5

“व्राग(क्त)र्जयन्ती विमदान्मयूरान्प्रगल्भयन्ती कुरुरद्विरेफान् । 10
शरत्समभ्येति विकास्य पद्मानुन्मीलयन्ती कुमुदोत्पलानि ॥
सा भाति पुष्पाणि निषेशयन्ती बन्धूकषाणासनकुङ्कुमेषु ।
शेफालिकाससपलाशकाशभाण्डीरसौगन्धिकमालतीषु ॥
सखज्जरीटा सपयःप्रसादा सा कस्य नो मानसमाच्छिनत्ति ।
कादम्यकारण्डवचक्रवाकससारसक्रौञ्चकुलानुयाता ॥ 15
उपानयन्ती कलहंसयूथमगस्त्यदृष्ट्वा पुनती पयांसि ।
मुक्तासु शुभ्रं दधती च गर्भं शरद्विचित्रैश्चरितैश्चकास्ति ॥
क्षितिं खनन्तो वृषभाः खुराग्रै रोधो विपाणैर्दिरदा रदन्तः ।
शृङ्गं त्यजन्तो रुरवश्च जीर्णं कुर्वन्ति लोकानवलोकनोत्कान् ॥
अग्रावदातशुति चन्द्रिकाभ्यु नीलावभासं च नभः समन्तात् ॥ 20
सुरैर्भवीधी दिवसावतारो जीर्णाभ्रखण्डानि च पाण्डुराणि ॥
महानवम्भ्यां निखिलास्त्रपूजा नीराजना धाजिभटद्विपानाम् ।
दीपालिकायां विविधा विलासा यात्रोन्मुखैरत्र नृपैर्विधेयाः ॥
व्योम्नि तारतरतारकोत्करः स्यन्दनप्रचरणक्षमा मही ।
भास्करः शरदि दीप्रदीपितिर्बुध्यते च सह माधवः सुरैः ॥ 25

केदार एव कलमाः परिणामनम्राः

प्राचीनमामलकमर्धति पाकनीलम् ।

एवार्कं स्फुटननिर्गतगर्मगन्ध-
 मल्लीभवन्ति च जरत्रपुसीफलानि ॥ *
 गेहाजिरेषु नवशालिकणायपात-
 गन्धानुभावसुभगेषु कृषीवलानाम् ।
 आनन्दयन्ति मुसलोद्धसनावधूत-
 पाणिस्खलद्वलयपद्धतयो धधूत्यः ॥
 तीक्ष्णं रविस्तपति नीच इवाचिराद्यः
 शृङ्गं रुरुस्त्यजति मित्रमिवाकृतज्ञः ।
 तोयं प्रसीदति मुनेरिव धर्मचिन्तां
 कामी दरिद्र इव शोषमुपैति पैङ्गम् ॥
 नद्यो वहन्ति कुटिलक्रमयुक्तशुक्ति-
 रेखाङ्ग्यालपुलिनोदरसुसकृर्माः ।
 अस्यां तरङ्गितनुतोयपलायमान-
 मीनानुसारिवकदत्तकरालफालाः ॥
 अपङ्किलतटावटः शफरफाण्डफालोज्ज्वलः
 पतत्कुरुरफातरभ्रमददध्रमीनार्भकः ।
 लुठत्कमठसैकतश्चलयफोटवाचारितः
 सरित्सलिलसंचयः शरदि मेदुरः सीदति ॥”
 शरत् ॥

२० “दिग्निमुचुकुन्दकलिकस्त्रिचतुरमुकुलः क्रमेण लघलीपु ।
 पञ्चपफलनीकुसुमो जयति हिमर्तुर्नवावतरः ॥
 पुष्पागरोधप्रसवावतंसा यामभ्रवः कङ्कककुञ्चिताङ्गवः ।
 यन्नोद्धसत्कुङ्कुमसिक्थकाङ्काः सुगन्धतैलाः कपरीर्वहन्ति ॥
 यथा यथा पुष्पयति शीतकालस्तुपारधूणांत्करफीर्णयातः ।
 २५ तथा तथा यौवनशालिनीनां कयोष्णतामग्र कुचा लभन्ते ॥
 यराह्यघोषाणि नवौदनानि दधीनि सन्नदशराणि घ्रात्र ।
 सुकोमलाः सर्पपफन्दलीक्ष भुज्या जनो निन्दति पैचविद्याम् ॥

अत्रोपचारः सलिलैः कवोष्णैर्यत्किञ्चिदत्र खदतेऽन्नपानम् ।
सुदुर्भगामत्र निपीड्य शेते स्वस्त्यस्तु नित्यं तुहिनर्त्तवैऽसौ ॥
विमुक्तवर्हा विमदा मयूराः प्ररुढगोधूमयचा च सीमा ।
व्याघ्रीप्रसूतिः सलिलं सबाष्पं हेमन्तलिङ्गानि जयन्त्यमूनि ॥

सशमीधान्यपाकानि क्षेत्राण्यत्र जयन्ति च ।

5

त्रिशङ्कुतिलका रात्र्यः पच्यन्ते लवणानि च ॥

उद्यानानां मूकपूँस्कोकिलं त्यं मृङ्गस्त्रीणां मौनमुद्रा मुखेषु ।
मन्दोद्योगा पत्रिणां व्योमयात्रा हेमन्ते स्यात्सर्पदर्पक्षयश्च ॥
कर्कन्धूनां नागरङ्गीफलानां पाकोद्रेकः स्वाण्डेवोप्याविरस्ति ।
कृष्णेक्षूणां पुण्ड्रकाणां च गर्भे माधुर्यश्रीर्जायते चाप्यपूर्वा ॥ 10
येषां मध्येमन्दिरं तल्पसम्पत्पार्श्वे दाराः स्फारतारुण्यताराः ।
लीलावह्निर्निक्षुतोद्दामधूमस्ते हेमन्तं ग्रीष्मशेषं विदन्ति ॥”

इति हेमन्तः । हेमन्तधर्मः (र्मा) शिशिरः ।

विशेषस्तु—“रात्रिर्विचित्रसुरतोचितयामदैर्घ्या

चण्डो मरुद्दहति कुङ्कुमपङ्कसाध्यः ।

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तल्पस्थितिर्दिगुणतूलपटा किमन्य-

दर्धन्ति चात्र विततागुरुधूपधूमाः ॥

आश्लेषिणः पृथुरतल्लमपीतशीत-

मायामिनीं घनमुदो रजनीं युवानः ।

ऊर्वां मुहुर्धनयन्धनसंधिलोल-

20

पादान्तसंवलिततूलपटाः क्षपन्ति ॥

पानेऽम्भसोः सुरसनीरसयोर्न भाति

स्पर्शक्रियास्तु तुहिनानलयोर्न चात्र ।

नो दुर्भगास्तु भगयोः परिरम्भणे च

नो सेवने च शशिभास्करयोर्विशेषः ॥

25

पुष्पक्रिया मरुवके जलकेलिनिन्दा
कुन्दान्यशेषकुसुमेषु धुरि स्थितानि ।
सौभाग्यमेणातिलकाङ्गजतेऽर्कबिम्बं
काले तुपारिणि दहन्ति च चन्दनानि ॥

सिद्धार्थयष्टिषु यथोत्तरहीयमान-
सन्तानभिन्नघनसूचिपरम्परासु ।
द्विश्रावशेषकुसुमासु जनिक्रमेण
पाकक्रमः कपिशिमानमुपादधाति ॥

उदीच्यचण्डानिलताडितासु
मुलीनमीनासु जलस्य मूले ।
नालाघशेषाब्जलताखिदानां
विलासवापीषु न याति दृष्टिः ॥

माद्यन्मतङ्गः पृपतैकतोपी
पुण्यद्वराहो धृतिमल्लुलायः ।
दरिद्रनिन्यः संधनैकवन्धः
स एष कालः शिशिरः करालः ॥

अभिनववधूरोपस्त्रादुः करीपतनूनपा-
दसरलजनाश्लेषक्रूरस्तुपारसमीरणः ।
गलितविभवस्याज्ञेवाय धृतिर्मसृणा रवे-
र्विरहिवनितावक्रौपम्यं विभर्त्ति निशाकरः ॥
स्त्रियः प्रकृतिपित्तलाः कथितकुङ्कुमालेपनै-
र्नितम्यफलकस्तनस्थलमुजोरुमूलादिभिः ।
इहाभिनवयौवनाः सकलरात्रिसंश्लेषितै-
र्हरन्ति शिशिरज्वरारतिमतीव पृथ्वीमपि ॥”

शिशिरः ॥

“चैत्रे मदर्दिः शुक्सारिकाणां
हारीतदात्यूहमधुव्रतानाम् ।

पुंस्कोकिलानां सहकारबन्धुः
मदस्य कालः पुनरेष एव ॥
मनोऽधिकं चात्र विलासलास्ये
प्रेङ्खामु दोलामु च सुन्दरीणाम् ।

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गीते च गौरीचरितावतंसे
पूजाप्रपञ्चे च मनोभवस्य ॥
पुंस्कोकिलः कूजति पञ्चमेन
बलाद्विलासा युवतौ स्फुरन्ति ।
सरो वसन्तेऽत्र नवैः प्रसूनैः
स्वचापयष्टेर्धटनां करोति ॥

१०

पिनद्धमाहारजनांशुकानां
सीमन्तसिन्दूरजुषां वसन्ते ।
सरीकृते प्रेयसि भक्तिभाजां
विशेषवेपः स्वदत्ते वधूनाम् ॥
अयं प्रसूनोदुरकर्णिकारः

१५

पुष्पप्रपञ्चार्चितकाञ्चमारः ।
विजृम्भणाकोविदकोविदारः.
कालो विकाशोद्यतसिन्दुवारः ॥
रोहीतकाव्रातककिङ्किराता
मधूकमोचाः सह माधवीभिः ।
जयन्ति शोभाञ्जनकश्च शाखी
सकेसरैः पुष्पभरैर्वसन्ते ॥

२०

यो माधवीमुकुलदृष्टिषु वेणिवन्धो
यः कोकिलाकलस्ते कथने च लामः ।
पूजाविधिर्दमनकेन च यः सरस्य
तस्मिन्मधुः स भगुवान्युरङ्गनानाम् ॥

२५

नालिङ्गितः कुरवकस्तिलको न दृष्टो
नो ताडितश्च चरणैः सुदृशामशोकः ।
सिक्तो न वक्रमधुना बकुलश्च चैत्रे
चित्रं तथापि भवति प्रसवावकीर्णः ॥

चैत्रे चित्रौ रक्तनीलावशोकौ
खर्णाशोकस्तत्तृतीयश्च पीतः ।
जैत्रं तत्रं तत्प्रसूनान्तरेभ्यः
चेतोयोनेः भूर्भुवःस्वस्त्रयेऽपि ॥
गूवाकानां नालिकेरद्रुमाणां
हिन्तालानां पादलीकिंशुकानाम् ।
खर्जूरानां ताडताडीतरुणां
पुष्पापीडन्यासहेतुर्यसन्तः ॥

वसन्तः ॥

विकाशकारी नवमल्लिकानां
दलच्छिरीपप्रसवाभिरामः ।
पुष्पप्रदः काञ्चनकेतकीनां
ग्रीष्मोऽप्यमुल्लासितधातकीकः ॥
खर्जूरजम्बूपनसाम्रमोच-
प्रियालपूगीफलनालिकेरैः ।
द्वन्द्वानि खेदालसतामु(म)पात्य
रतानुसन्धानमिहाद्रियन्ते ॥
स्रोतास्यनम्भांसि सकूपकानि
प्रपाः कठोरेऽहनि पान्थपूर्णाः ।
शुचौ समभ्यर्थि(र्धि)तसत्कुपाने
प्रगे च सायं च वहन्ति मार्गाः ॥
यत्कायमानेषु दिनार्द्धनिद्रा
यत्स्नानकेलिर्दिवसावसाने ।

यद्रात्रिशेषे सुरतावतारः
 स मुष्टियोगो घनघर्ममायी ॥
 या चन्द्रिका चन्दनपङ्कज्या
 या जालमार्गानिलवीचिमाला ।
 या तालवृन्तैरुदविन्दुवृष्टि-
 र्जलाञ्जलिं सा श्लुचये ददाति ॥
 कर्पूरचूर्णं सहकारभङ्ग-
 स्ताम्बूलमार्द्रकमुकोपहृतम् ।
 हाराश्च तारास्तनुचस्त्रमेत-
 न्महारहस्यं शिशिरक्रियायाः ॥
 मुक्तालताश्चन्दनपङ्कजिग्धा
 मृणालहारानुसृता जलार्द्राः ।
 स्रजश्च मौलौ सि(सि)तचम्पकानां
 ग्रीष्मेऽपि सोऽयं शिशिरावतारः ॥”

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10।

अथ हि—“पच्यन्त इव भूतानि ताप्यन्त इव पांसवः ।
 कथ्यन्त इव तोयानि ध्मायन्त इव चाद्रयः ॥
 पेणाः स्थलीषु मृगतृप्णिकया हियन्ते
 स्रोतस्तनुत्वजनिता जलवेणियन्धाः ।
 ताम्यस्तिमीनि च सरांसि जलस्य शोषा-
 दुस्वारघट्टघटिकावलयाश्च कूपाः ॥

15।

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करभाः शरभाः सरासभा
 मदमायान्ति भजन्ति विक्रियासू ।
 करवीरकरीरपुष्पिणीः
 स्थलभूमीरधिरुह्य चासते ॥
 सहकाररसार्चिता रसाला
 जलभक्तं फलपानकानि मन्याः ।

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मृगलावरसाः शृतं च दुग्धं
सरसजीवनमौषधं निदाघे ॥

जडचन्दनचारवस्तरुण्यः
सजलाद्राः सहतारहारमालाः ।

5 कदलीदलतल्पकल्पनस्थाः
सारमाह्वय निवेशयन्ति पार्श्वे ॥
ग्रीष्मे वीरीनाद्वन्तो वनान्ताः
पङ्काम्यक्ताः सैरिभाः सेभकोलाः ।
लोलज्जिहाः सर्पसारद्वर्गा
10 मूलस्रस्तैः पत्रिणञ्चांसदेशैः ॥
हर्म्यं रम्यं चन्द्रिकाधौतपृष्ठं
कान्तोच्छिष्टा वारुणी वारिमिभा ।
मालाः कण्ठे पादलामल्लिकानां
सद्यो ग्रीष्मं हन्त हेमन्तयन्ति ॥

ग्रीष्मः ॥

चतुरवस्यश्च ऋतुरूपनियन्धनीयः । तद्यथा—सन्धिः, शैशवं, प्रौ-
ढिः, अनुवृत्तिश्च । ऋतुद्वयमध्यं सन्धिः । शिशिरवसन्तसन्धिर्यथा—

“व्युत्सुमनसः कुन्दाः पुष्पोद्गमेष्वलसा द्रुमां
मनसि च गिरं गृह्णन्तीमे गिरन्ति न कोकिलाः ।

20 अथ च सवितुः शीतोल्लासं लुनन्ति मरीचयो
न च जरठतामालम्वन्ते क्लमोदयदायिनीम् ॥”

इत्यन्तशैशवम्—

“गर्भग्रन्थिषु वीरुधां सुमनसो मध्येऽङ्कुरं पल्लवा
वाञ्छामात्रपरिग्रहः पिकवधूकण्ठोदरे पञ्चमः ।

35 किं च ग्रीणि जगन्ति जिष्णु दिवसैर्दित्रैर्मनोजन्मनो
देवस्यापि चिरोज्झितं यदि भवेदभ्यासवश्यं धनुः ॥”

वसन्तप्रौढिः—

“साम्यं सम्प्रति सेवते विचकिलं पाण्मासिकैर्मौक्तिकैः
कान्तिं कर्पति काञ्चनारकुसुमं माञ्जिष्ठधौतात्पटात् ।
हृणीनां कुरुते मधूकमुकुलं लावण्यलुण्ठाकतां
लाटीनाभिनिभं चकास्ति च पतद्गुन्ताग्रतः केसरम् ॥”

5

अतिक्रान्तर्तुलिङ्गं यत्कुसुमायनुवर्त्तते ।

लिङ्गानुवृत्तिं तामाहुः सा ज्ञेया काव्यलोकतः ॥

वर्षासु ग्रीष्मलिङ्गाब्जविकासानुवृत्तिः ।

यथा—“खं वस्ते कलविङ्ककण्ठमलिनं कादम्बिनीकम्बलं

चर्चा पारयतीव दर्वुरकुलं कोलाहलैरुन्मदम् ।

10

गन्धं मुञ्चति सिक्तलाजसदृशं वर्षेण दग्धा स्थली

दुर्लक्ष्योऽपि विभाव्यते कमलिनीहासेन भासां पतिः ॥”

एवमन्येऽपि ।

किञ्च—ग्रीष्मिकसमयविकासी कथितो धूलीकदम्ब इति लोके ।

जलधरसमयप्राप्तौ स एव धाराकदम्बः स्यात् ॥

15

यथा—“धूलीकदम्बपरिधूसरदिद्युत्तस्य

रक्तच्छटामुरशरासनमण्डनस्य ।

दीप्तायुधाशनिमुचो ननु नीलकण्ठ

नोत्कण्ठसे समरवारिधरागमस्य ॥”

जलसमयजायमानां जार्तिं यां कर्द्दमीति निगदन्ति ।

20

सा शरदि महोत्सविनी गन्धान्वितपद्मदा भवति ॥

यथा—“स्थूलावश्यायविन्दुशु(द्रु)तिदलितवृहत्कोरकग्रन्थिभाजो

जात्या जालं लतानां जरठपरिमलश्लेषितानां जजृम्भे ।

नानाहंसोपधानं सपदि जलनिघेश्चोत्ससर्पापरस्य

ज्योत्स्नाशुक्लोपधानं शयनमिव शशी नागभोगाङ्गमम्भः ॥”²⁵

स्तोकानुवृत्तिं केतक्या अपि केचिदिच्छन्ति ।

यथा— “असूच्यत शरत्कालः केतकीधूलिधूसरैः ।
पद्माताम्रैर्नवायातश्चरणैरिव चासरैः ॥”

शरद्भवानामनुवृत्तिरत्र
चाणासनानां सकुरुण्टकानाम् ।
हेमन्तवक्त्रे यदि दृश्यतेऽपि
न दृश्यते यन्धविधिः कवीनाम् ॥

हेमन्तशिशिरयोरैक्ये सर्वलिङ्गानुवृत्तिरेव । उक्तञ्च—“द्वादश-
मासः संवत्सरः, पञ्चर्तवो हेमन्तशिशिरयोः समासेन” [इति] ।

मरुचकदमनकपुष्पागपुष्पलिङ्गानुवृत्तिभिः सुरभिः ।

रचनीयश्चित्रश्रीः किञ्चित्कुन्दानुवृत्त्या च ॥

यथा—“गेहे बाहीकयूनां वहति दमनको मञ्जरीकर्णपूरा-
नुन्मादः पामरीणां मरुति मरुचकामोदिनि व्यक्तिमेति ।
सद्योभङ्गानुसारस्तुतसुरभिसिराशीकरः साहकारः
सर्पभ्रमः शरावे रचयति च रसो रेचकीचन्द्रकाणि ॥”

यथा वा—“कुन्दे मन्दस्तमाले मुकुलिनि विकलः कातरः किङ्किराते
रक्ताशोके सशोकश्चिरमतिविकचे चम्पके कुञ्चिताक्षः ।
पान्थः खेदालसोऽपि श्रवणकदुरदचक्रमभ्येति धुन्वन्
सोत्कण्ठः पट्टपदानां नवमधुपटलीलम्पटं कर्पटेन ॥”

यथा वा—“धुनानः कावेरीपरिसरभुवश्चन्दनतरुन्
मरुन्मन्दः कुन्दप्रकरमकरन्दानवकिरन् ।
प्रियक्रीडाकर्पच्युतकुसुममामूलसरलं
ललाटे लाटीनां लुठितमलकं ताण्डवयति ॥”

एवमन्याऽप्यनुवृत्तिः ।

विचकिलकेसरपाटलिचम्पकपुष्पानुवृत्तयो ग्रीष्मे ।

तत्र च तुहिनर्तुभवं मरुचकमपि केचिदिच्छन्ति ॥

यथा—“कर्णं स्वेरं शिरीषं शिरसि विचकिलस्रग्गताः पाटलिन्यः
कण्ठे मार्षालहारो बलयितमसिताम्भोजनालं कलाच्योः ।
सामोदं चन्द्रनाम्भः स्तनभुवि नयने म्लानमाञ्जिष्ठपृष्ठे
गात्रं लोलजलाद्रं जयति मृगदशां त्रैष्मिको वेष एषः ॥”

यथा च—“अभिनवकुशसूचिस्पर्दिं कर्णं शिरीषं
मरुयकपरिचारं पाटलादाम कण्ठे ।
स तु सरसजलाद्रोन्मीलितः सुन्दरीणां
दिनपरिणतिजन्मा कोऽपि वेषश्चकास्ति ॥”

एवमुवाहरणान्तराणि ।

ऋतुभयवृत्त्यनुवृत्ती दिग्भात्रेणात्र सूचिते सन्तः ।
शेषं व्यधिया पश्यत नामग्राहं कियद्रमः ॥
देशेषु पदार्थानां व्यत्यासो दृश्यते स्वरूपस्य ।
तत्र तथा यद्गीयात्कवियद्विद्भिर्ह प्रमाणं नः ॥
शौभान्योगन्धरसैः फलार्चनाभ्यां च पुष्पमुपयोगि ।
पौदा दर्शितमेतत्स्यात्सप्तममनुपयोगि [तर्था] ॥

यथा— यत्प्राचि मासे कुसुमं निषदं
तदुत्तरे बालफलं विधेयम् ।
तदग्निमे प्रौढिधरं च कार्यं
तदग्निमे पाकपरिष्कृतं च ॥
द्रुमोद्गयानां विधिरेष दृष्टो
यद्भीफलानां न महाननेहा ।
तेषां विमासावधिरेव कार्यः
पुष्पे फले पाकविधौ च कालः ॥

अन्नर्प्याजं पहिर्याजं पाणान्नर्प्याजमेव च ।
सर्पण्याजं बह्व्याजं निर्याजं च तथा फलम् ॥

लकुचाद्यन्नव्याजं तथा यहिव्याजमग्र मोचादि ।
 आम्नाद्युभयव्याजं सर्वव्याजं च ककुमादि ॥
 पनसादि बहुव्याजं नीलकपित्थादि भवति निर्व्याजम् ।
 सकलफलानां षोढा ज्ञानव्यः कविभिरिति भेदः ॥

- ३ एकद्वित्र्यादिभेदेन सामस्त्येनाथवा प्रातृन् ।
 प्रपन्धेषु निषाग्नीयात्क्रमेण द्युत्क्रमेण वा ॥
 न च द्युत्क्रमदोषोऽस्ति कवेरर्थपथस्पृहाः ।
 तथा कथा कापि भयेद् द्युत्क्रमो भूषणं यथा ॥
 अनुसन्धानशून्यस्य भूषणं दूषणायते ।
 १० सायधानस्य च कवेर्दूषणं भूषणायते ॥
 इति कालविभागस्य दर्शिता गृत्तिरीदृशी ।
 कवेरिह महान्मोह इह सिद्धो महाकविः ॥

इति राजशेखरहृगौ काव्यमीमांसायां कविरहस्ये प्रथमेऽधिराजे
 षाडविभागो नाम अष्टादशोऽध्यायः ॥

- १५ सामामिदं प्रथममधिकरणं कविरहस्यं काव्यमीमांसायाम् ॥

EXPLANATORY NOTES.

Notes enclosed within square brackets [] belong
to previous Editions

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* [1. 1 अथात काव्यं मीमांसिष्यामहे Hemacandra has named his work on Nyaya as प्रमाणमीमांसा The first sūtra of his work is "अथ प्रमाणमीमांसा" For the propriety of the words अथ and मीमांसा of Hemacandra's work on the same

"अथेत्यस्याधिकारार्थत्वाच्छ्रुतेणाधिक्यमाणस्य प्रस्तुत्यमानस्य प्रमाणस्याभिधानात्सकल शास्त्रतात्पर्यव्याख्यानेन प्रेषावन्तो बोधिता प्रवर्तिताश्च भवन्ति । आनन्तर्यायों वाऽऽपवादः । शब्द-काव्य-छन्दोनुशासनेभ्योऽनन्तरं प्रमाण मीमांसया इत्यर्थः । अनेन शब्दानुशासनादिभिरस्यैककर्तृ कत्वमाह । अधिकारार्थस्य व्याख्येयस्य-वार्धनीयमानकुसुमदामजलकुम्भादिदर्शनमिव ध्वज मङ्गलायापि कल्पत इति । मङ्गले च सति परिपन्थिभिर्प्रविष्टात्तादृशेण शास्त्रसिद्धिरायुष्मच्छ्रोतृकता च भवति । परमेष्ठिनमस्वारादिक तु मङ्गल कृतमपि न विवेचितं लाघवाधिना शास्त्रकारेणेति ।

प्रकरणेन सहायादि-वचच्छब्देन गीयते परिच्छिद्यते वस्तुतत्त्वं येन सत्यमात्रम् । प्रमायां साधक समम् । तस्य मीमांशोद्देशादिरूपेण पर्यालोचनम् । यथी हि शास्त्रस्य प्रवृत्तिरूपो रक्षण परीक्षा च । तत्र नामयेयमानकीर्तनपुरेश्वरं वयेदमेव सूत्रम् । उद्दिष्टसाधाराणधर्मवचनं लक्षणम् । तद्वेधा सामान्यलक्षणं विशीषलक्षणं च । सामान्यलक्षणमनन्तरमेव सूत्रम् । विशेषलक्षणं विशदं प्रत्यक्षमिति । विभागास्तु विशेषलक्षणस्यैवाहमिति न पृथगुच्यते । रक्षितस्यैवमित्यत्र भवति नेत्वमिति न्यायतः परीक्षण परीक्षा यथा तृतीयसूत्रम् । पूजितविचारवचनं च मीमांसासम्बन्धस्य न प्रमाणमानस्यैव विचारोऽनाधिकृतः । किन्तु तद्वैकदेशभूतानां दुर्नयनिराकरणद्वारेण परिशोधितमार्गाणां नयाचामपि । "प्रमाणनयैरधिगमः" इति हि वाचकमुच्यते । सप्तलपुष्पाधैषु मूर्धाभिविक्तस्य शोपायस्य सप्रतिपक्षस्य मोक्षस्य च । एव हि पूजितो विचारो भवति । प्रमाणमानविचारस्तु प्रतिपक्षनिराकरणपर्यवसायी वाक्यरहमानः स्यात् । तद्विवक्षायां तु अथ प्रमाणपरीक्षेलेव क्रियेत । तत् स्थितमेतत् प्रमाणनयपरिशोधितप्रमेयमार्गं शोपाय सप्रतिपक्षमोक्ष विषयिषु मीमांसाग्रहणमवधार्याचार्येणेति ॥ १ ॥" For अथात of also "अथातो ब्रह्मजिज्ञासा" व सू 1-1-1 and the Bhāṣya]

1 1 अथात । Generally original writers in the sūtra style begin their treatises with the words either अथात or अथ Āpastamba, Kanada, Jaimini and Badarayana in their respective sūtra works use the words अथात in the beginning, while Patañjali begins with अथ in his works on Yoga and Grammar Eminent Bhasyakaras such as Sabarasvāmin, S'ankaracarya and Patanjali interpret the word अथ generally in two senses, 1 = आनन्तर्य and अधिकार आनन्तर्य is meant when अथ is followed by the word अतः and in all other cases अधिकार Others believe that the words अथात joined together in the beginning of a work, mean nothing but आनन्तर्य This view, held

by Bhavadasa and other Vrttikaras on Jaimini earlier than S'abara (cir 500 A D), has been cited and refuted in the S'loka-varttika by Kumarila (see Karikā 1 33, 34, 63)

Prabhakrabhatta also, while commenting on S'abarasvamin introduces this view of Bhavadasa and refutes it in his work entitled the Brhati, saying 'लोके' इत्यादिभाष्यस्यात शब्दसालौकिकार्थाद्व्याविशति प्रयोजनम् : (1 1 1)

Some Vrttikaras, such as Rudradatta and others while commenting on the first sūtra अथातो दर्शपूर्णमासौ व्याख्यास्यामः of the Āpastambaśrauta, take the two words अथात to mean only आनन्तर्य following Bhavadasa. S'abarasvamin, however, refutes this view of Bhavadasa with care and establishes the meanings of आनन्तर्य for अथ and हेतुभाव for the word अत in the sūtra अथातो धर्मजिज्ञासा of Jaimini. Other commentators such as Dhurtasvamin, S'ankaracarya and others, in their works on Āpastamba and Kanada, take the word अथ to indicate 'Māgala'. But S'ankaracarya in his Bhāṣya on Bādarāyana sūtra disapproves of this and takes अथ to mean only आनन्तर्य, saying अयान्तरप्रयुक्त एव अथशब्दं भुत्वा मन्त्रप्रयोजनो भवति । For other meanings of the word अथ reference may be made to the verses —

मन्त्रानन्तरारम्भप्रसक्तार्थेष्वथो अथ । (Amarakośa 3 246)

and ओङ्काराद्यापञ्चम्यद्वयेति मन्त्रेण पुरा ।

पठन्ति विविधांती तस्मान्मात्रलिकावुभा ॥

Rajasekhara also begins his work with the words अथात and this shows that he intends to write his Kāvyamīmāṃsā in the sūtra style. Here अथ cannot mean अधिस्तर because of the finite verb नीमासिष्यामहे, as also because it is followed by the word अत आनन्तर्य alone, therefore, is better fitted here than अधिस्तर and हेतुभाव for the word अत । आनन्तर्य obviously connects two events and, therefore, requires a previous event after which the Kāvyamīmāṃsā may be composed by him. What then is that event after which Rajasekhara composed the Kāvyamīmāṃsā? The previous event or circumstance in this case can only be suggested as the author himself did not mention it. Many circumstances such as शिष्यप्रश्न, देवताराधन रक्षायनादिक्रिया, शुद्धपर्वक्रम, etc are suggested by the commentators of the sūtras of Kanada, Āpastamba and others after which, they thought the work was composed by their respective authors.

It may be suggested here that *गुरुर्वक्त्रम्* is to be taken as the previous event required by the word *अथ*, as *Rajasekhara* himself enumerates the teachers of the *Kāvyamīmāṃsā* in the sentence beginning with *यथोपदिदेश श्रीकण्ठ*, etc. In this case, therefore, the word *अथ* suggests that *Rajasekhara* composed the *Kāvyamīmāṃsā* after having been taught by his own Guru who was the last in the list of teachers beginning with *S'rikantha*. This is what is called *गुरुर्वक्त्रम्*.

A suggestion of this kind is also made by *Kumārila* *bhatta* while explaining the word *अथ* in the *sūtra* *अथतो चर्गविलास* of *Jaimini*, and subsequently, the same is rejected by him on the ground that the knowledge of this *गुरुर्वक्त्रम्* does not help the reader in any way, and that the list of teachers also cannot be taken as entirely accurate. In this connection *Parthasarathi's* commentary on *Kumārila* is noteworthy —

“पूर्वं वदन्ते । गुरुर्वक्त्रं कथं गुरुर्वक्त्रम् । तदथा ‘वक्ष्या प्रजापतये मीमासा प्रोक्तम् । सोऽपीन्द्राय । सोऽपिदिशाय । स च वलिष्ठाय । सोऽपि पराशरय । पराशर कृष्णद्वैपायनाय । सोऽपि जैमिनये । स ॥ श्लोपदेशानन्तरमिदं न्याय प्रत्ये निबद्धवान्’ इति । सोऽयमेवविधः सर्वन्धो निष्कलो निर्दुक्कथः । नक्षत्रिन् एवन्धे विनिष्प्रमाणमस्ति’ इति । (*Nyāyabātaka*, p 8)

It is necessary, therefore, to find out a reasonable circumstance which may have preceded the composition of the *Kāvyamīmāṃsā*. That circumstance seems to be the composition of other earlier *Kavyas*. Here the word *अथ* seems to indicate that after composing the *Kavyas* and *Natakas*, the author begins composing the *Kāvyamīmāṃsā*. It is easy now to understand the meaning of the word *अतः*. This word indicates *इत्तस्य हेतुना*. Here *इतः* = *वाच्यनाटककरण*. This is the exact event that precedes the composition of the *Kāvyamīmāṃsā*. To explain the necessities of a poet and the method of composition which are treated of in the *Kāvyamīmāṃsā*, a writer should first gain experience as a poet and compose several works on different subjects. The words *अथ* and *अतः*, therefore, indicate as follows —

अथ=वाच्यनाटककरणद्वाराविशेषादित्यथ=वाच्यकरणानन्तरम् ।

अतः=यस्यविचारालम्बमीमासाशास्त्रस्य वाच्यकरणानन्तरमेव सुकरत्वादितो ।

The word *अतः* can, however, be explained from a different standpoint. This word being derived from *अ* *सर्वनाम*, is used here to mean the desired object (*बुद्धिस्वरसमर्था*). In that case *अतः* means *श्रीकण्ठमारभ्य प्रवृत्तस्य वाच्यमीमासाशास्त्रस्योच्छिन्नत्वादितो*. Therefore, the construc-

tion of the further text from यथोपदिदेश to the end of the sentence इत्यदरं च प्रकीर्णं चात् (P 1 1 14) with this प्रतिज्ञावाक्य appears quite logical and coherent

1 1 कायम् । This word denotes the purpose of this Mimamsā śāstra . It is necessary that in the beginning of every work or śāstra the result obtained from such work or śāstra should be stated in order that those who read may readily be interested in it . This practice is observed by all Sutrakaras . Kumārīlabhaṭṭa explains this in the following Karika —

सर्वस्यैव हि शास्त्रस्य कर्मणो वाऽपि कस्यचित् । यावत्प्रयोजनं मोक्षं तावत्तत् केन दृश्यते ॥

(Slokavarttika I 12)

1 1 मीमांसिष्यामहे । This verb also indicates that Rāṣaśekhara wrote his work in the sūtra style in the same way as other Śrauta Grhya and Dharmasūtras were written . Basing on one of the two roots माह or मान सन् प्रत्यय takes place according to the rule of Pāṇini 3-1-6 and the meaning of the word मीमांस is to be taken as पूजितविचार . The result obtained from this Mimamsā is कल्पविद्यासिद्धि just as धर्मज्ञान and ब्रह्मज्ञान are obtained from the पूर्वोत्तरमीमासा .

1 1 श्रीकण्ठ etc Here Rāṣaśekhara intends to record the गुह्यरत्नरा of this Mimamsāśāstra in order to impress that he is not the sole originator of this Śāstra as also to show the reason why he had to compose this work while the Science had already been well established by his predecessors . Śrīkantha and Brahman are considered by the author as the originators of this Mimamsāśāstra in the same way as Pāṇini and Kapāda are said to have obtained the knowledge of their śāstras from Mahadeva or as Dharma mimamsā and Bharata's Nāṭyaśāstra are said to have originated from Brahman .

1 1 परमेशि Śrīkantha delivered lectures on Kavyamimamsa or criticisms on Kavyas to his 64 students headed by Brahman and he the self born, also taught the same to his disciples who were born from his mind . These disciples are the sages Bhṛgu and others according to the Vāyupurāṇa (Adh 65) and the same statement is made by Rāṣaśekhara following the same Purāṇa on p 28 1 14 of the Kavyamimamsa .

* [1 2 चतु पश्ये शिष्येभ्यः । Cf ब्रह्मविष्णुरुद्रबृहस्पतिमार्गवादिशिष्येषु चतु पद्यावृत्तिर्यत्र पारमेध्वरम् । (Kāvyamimamsa p 29)]

1. 2. चतुःषट्शेः Here the number 64 is exceedingly interesting. The Pāṇcālas used the number 64 in their classifications. R̥gveda has been divided into 64 Adhyāyas comprising 8 Aṣṭakas of 8 Adhyāyas each. Vātsyāyana in his Kāmasūtra mentions 64 Upavidyās of his own and 64 Kalās of the Pāṇcālas and divides the whole s'āstra into 64 Prakaranas (V. S. 1. 3. 14-17 and 2. 2. 3-4) Bharata in his Nāṭyaśāstra enumerates 64 Nāṭyāṅgās and S'ārada-tanaya divides countries in the Bhāratavarṣa into 64 in his Bhāvaprakāśana. It seems to be a remnant of an old custom to divide a subject into eight just as Pāṇini did in his Aṣṭādhyāyī. In giving the number 64 to the disciples of Śrīkantha, it appears that Rājasekhara also followed the same tradition. His eight kinds of poets and 32 kinds of Kāvyaṛthaharanas or plagiarisms (p. 65) also show his leaning towards the same tradition.

1. 3. सारस्वतेयः etc. The story of Sārasvateya-Kāvya-puruṣa, as one of the originators of the Kāvya-mīmāṃsā, seems to have been borrowed by Rājasekhara from the Harṣacarita of Bāṇa. Bāṇa, in his auto-biography found a Sārasvateya the son of Sarasvatī and Dadhīca Bhārgava, through whom Vatsa, the first male representative of his family, got the knowledge of all sciences and the Vedas.

The origin of this story of Sārasvateya is traceable in many Purāṇas. But they differ from one another in many respects. Bāṇa and Rājasekhara seem to have mainly followed the Vāyupurāṇa for this idea of Sārasvateya as the version preserved in this Purāṇa agrees mainly with that given in their works. The special leaning of Rājasekhara towards the Vāyupurāṇa is also demonstrated by his references to that Purāṇa later on on page 28 l. 12. According to the Vāyupurāṇa Bhṛgu or Kavi, the first son of Brahman, had Cyavana as his son through Paulomi, and this Cyavana also had two sons Dadhīca and Ātmavāna through Sukanyā. Dadhīca married Sarasvatī and got a Sārasvateya as his son who was learned in all Śāstras through the blessings of his mother, but was childless. Ātmavāna, the brother of Dadhīca, on the other hand, got the sons Aurva and others and through them the family of Bhṛgu expanded. In this family was born Vatsa the Mūlapuruṣa of the Vātsyāyana Gotra to which Bāṇa also belonged (vide, Vāyu. Adh. 65). Bāṇa followed the same succession list as found in the Vāyupurāṇa in the 1st chap-

ter of the Harsacarita and adduced some reasons to explain why Sarasvatī had to marry Dadhīca and how Vatsa, Bana's Gotraguru, was connected with Sārasvateya

The Vayupurana and the Harsacarita seem to have offered materials to Rajasekhara who while describing the story of Kavyapuruṣa, the son of Sarasvatī, makes him one of the earliest exponents of the Kavyamīmāṃsa. For a complete description and origin of Sarasvateya a reference may be made to the 3rd chapter of the present work.

1 3 इन्द्रीयसम् —more important gods. The word इन्दरक means divine beings or Devas and it transforms itself into इन्द्रीयस् in comparative (vide Pāṇini 6-4-157)

1 4 काव्यपुरुष —Bṛgu and Sukra are known as Kavi. Sarasvateya the descendent of their family is, therefore, called Kavyapuruṣa (vide Pāṇini 4 1 151)

1 4 दिव्येन चक्षुषा —through divine power. This accounts for his knowledge of सर्वसमय and सविषयदयं

1 6 काव्यविद्या —science of poetical composition

1 6 अष्टादशाधिकरणौ —the collection of 18 Adhikāraṇas or topics. The word Adhikāraṇa is interpreted in several ways but the following three may be said to be appropriate for the present application of the word. (1) Each discussion regarding Dharma and Brahma introduced by Jaimini and Bādarāyaṇa in their Mīmāṃsāśāstras, is called an Adhikāraṇa. This technical discussion is defined as —

विषयो विचारयैव पूर्वपक्षस्योत्तर । प्रवोचन च (समतिथेति) यथाह प्रथोऽधिकरणं विदुः ॥

According to this definition an Adhikāraṇa must consist of five limbs namely, विषय etc. which constitute the actual discussion. Though Rajasekhara is not entirely in accord with this definition in his Adhikāraṇa of Kavirahasya, his discussions have five limbs such as विषय etc. particularly in respect of the nature of poets, origin of poetry, etc. (2) Secondly, the word Adhikāraṇa means the court of justice. Here Rajasekhara records his own judgment on several topics pertaining to Kavirahasya after stating the different schools of thought started by the Ācāryas, Surānandī, Śyāmadeva and others which he ultimately rejects. The division into Adhikāraṇas found in the Arthashastra and the Kamaśāstra

is also planned according to this method where in the same manner, the respective authors, while discussing the different topics, state the views of earlier authors and ultimately reject them (3) Thirdly, the word Adhikarana is used in a popular sense signifying a full discussion of a particular topic (अधिक्रियते प्रस्तूयन्ते अर्था अस्मिन्निति अधिकरणम्) This explanation, of course, covers the Adhikarana division of the Artha and Kama śāstras which are divided respectively into 16 and 7 Adhikaranas, each having several Adhyayas. In the case the word is synonymous with the word अध्याय or अधिकार and does not include the technical Adhikarana of five factors विषय, वक्ष्य etc

17 ज्ञातकेभ्यः Snatakas are those who after studying the Vedas, take the final bath or स्नान, live the life of a householder and observe some rules for cleanliness as prescribed in the Dharma śāstras (For the rules of a Snataka, see for instance, Gautama's Dharmasūtra, chapter 9) They belong to the order of a householder and not of a Brahmacarin. Here Rajasekhara points to the divine Snatakas who after finishing the study of Kavyavidyā take a bath to follow the rules of a Snataka. In this connection it is to be remembered that Dharmamīmāṃsā is to be studied after studying the Vedavidyā and before one becomes a Snātaka. (See Jaimini's sūtra अथान्ते परं जिज्ञासा 1-1-1) In order that greater respect may be shown to his Mīmāṃsā, Rajasekhara mentions that the Kavyamīmāṃsā was taught to Kavyavidyā-Snātikas. The reason for this digression seems to be to indicate that discussion on poetics is appreciated only by those who lead the life of a householder. The words अष्टादशाधिकरणी and ज्ञातकेभ्यः show that Kāvyapuruṣa taught all the 18 Adhikaranas to a considerable number of divine Snātikas.

* [18 सुवर्णनाभः This name occurs also in the Kāmasūtra, 'सुवर्णनाभः सांप्रभोजिकम् : (काम सू 1 1-13)]

18 समाज्ञासीत् Out of those divine Snatakas who studied the Kāvyamīmāṃsā of 18 sections from Kāvyapuruṣa, Sahasrakṣa composed a treatise on the Kāvīrahasya only. The root ज्ञा preceded by सम् and आ indicates that the Snatakas separately composed different treatises dealing with each section of the Kāvyamīmāṃsā, but it is not reasonable to infer from this use of the verb that Sahasrakṣa studied the Kāvīrahasya-section only under the guidance of Kāvyapuruṣa. This is supported by the passage at the end of this sentence, namely इति तत्तच्छेदश्च दृष्ट्वा स्वज्ञानानि विरचयामासुः 1 13

Subjects dealt with in these 18 sections are more or less well known in the history of poetics. But the authors such as Sahasrakṣa and others are entirely new in the field of Alankāra literature. Though some early writers on poetics, rhetoric and dramaturgy such as Śiṣali, Kṛṣṣa, Kāśyapa, Vararuci and Mdhavin are known through the writings of Pāṇini, Bhaṃṣa and Dandin, none of them however, is mentioned here as the author of any subject. Rājasekhara, indeed mentions a few names such as Bhārata, Kucamara, Suvānanabha and Nandikeśvara who are fairly known, but the names of Sahasrakṣa and others mentioned by him are entirely unknown. It is not proper to say that these names are entirely imaginary, but it is very probable that he recorded here a forgotten tradition handed down from a source which remains yet unknown. But then, it has to be explained how Bhaṃṣa, Dandin, Vamaṇa, Udbhata, Ānandavardhana and Rudrata who were earlier than Rājasekhara and dealt with the same subjects with a special interest, did not care to mention any of the earliest writers on these subjects. In this connection, another point also is worthy of note that Rājasekhara has made a good use of the figure of speech known as Anuprāsa in selecting the names of the authors of these chapters and as such the names may as well represent purely imaginary persons. This is borne out by such combinations as —विरहसहस्र, औक्षिमुत्पिर्ष, निर्णयद्वन्द्वनाभ, विनविनाहद, श्रेयश्रेय औपम्यमोपकायन etc.

Of course we find mention in the Artha and the Kama sūtras of Kautilya and Vatsyayana of similar names of authors such as Bhāradvāja Brhaspati Viśalakṣa Parāśara and others whose works are either summarised or referred to in them. But we cannot doubt the authenticity of the statements of Kautilya and Vatsyayana because there are no works on Artha and Kama earlier than Kautilya and Vatsyayana available to-day, as it is in the case of the Kavyamīmāṃsa. On the contrary, the existence of the works of such authors as Brhaspati and Viśalakṣa can be proved from quotations found in later works under their names (see Intro of the Arthasāstra Trivandrum ed: p 6)

1 8 औक्षिम् — 'different methods of expression from the sentences. They are वाच्य लक्ष्य शेष and व्यंग्य of अर्थ and वाचक, लक्षक, शेष and व्यङ्गक of the शब्द. It is natural for Rājasekhara to explain

the nature of Dhvani in this chapter of शैलिक which, as he says, was composed by उक्तिर्गर्भ but he does not expressly mention the school of Dhvani as the subject of any one of his Adhikaranas, probably because it had recent origin in his time and also because he belonged to the Rasa school of Bharata. He knew, however, the view of Ānandavardhana, the chief exponent of the Dhvani school, as he quoted a verse from his Dhvanyaloka (See p 16 of this work) Vakrokti which is included by Rudrata as १ Śābdalankāra must have also been treated in this chapter of शैलिक along with different kinds of उक्ति as explained by Bhojadeva in his Sarasvatikanthabharana (2 39)

1 8 रीतिनिर्णयः। Discussions regarding the nature of the Ritis are current from the very early stages of the science of poetics as both Bhamaha and Dandin the earliest writers on this subject, mention them as already existing since a very long time (see Bhamaha s, K. A. 31-33 and Dandin's K. A. 1 40) Vamanā, the author of the Kavyalankarasutra, improved upon them and stated that Riti alone is the soul of the Kavya (रीतिरसो कव्यस्य। 1 2 6)

1 9 प्रचेतावनः। The earliest authors on poetics accept अनुप्रास as one of the Alankaras or figure of speech. Bhamaha treats this at the very outset while dealing with Alankaras and divides it into two kinds as Gramya and Latīya. Dandin characterizes Anuprasa as an inferior method of writing which he attributes to the writers in the Gauda country (see K. A. I 44-60). But the followers of Bhamaha have been able to discover several varieties of it in their works. The original writer on अनुप्रास as Rajasekhara mentions, is प्रचेतावन, very probably a member in the family of Pracetas, one of the ten Prajapatis. But the word प्रचेतावन does not seem to be grammatically correct according to the rules of Panini. Valmiki, the author of the Ramayana, also is a Pracetas. Rajasekhara perhaps means that Valmiki was the original writer on Anuprasa as we frequently come across examples of this figure of speech in his Rāmayaṇa. It is curious, however, that Pracetas does not find any place among the gotras and pravaras of the Brahmins.

1 9 यमकानि। The name of the original inventor of यमक is omitted in all MSS of the Kavyamīmāṃsā. Citrangada cannot be taken as the teacher of both the Yamaka and Citra. Firstly because, the name is not in keeping with the Anuprasa which

is strictly observed here in mentioning the subject and the author. Under this Anuprasa principle, Citraṅgaḍa can be the originator of the Citra alone. Secondly because, Rājasekhara subsequently states that 18 chapters were separately composed by eighteen authors इति तत्सर्वे पृथक्पृथक् स्वशास्त्राणि विरचयामकः । (p 11 13)

Some scholars, however, suggest here a reading different from the present one as आनुप्रासिक प्रचेता । यमो यमकानि । But this reading is not warranted by the MS material available at present. The form प्रचेतायन also does not seem to be grammatically correct as the grammatical form in this case ought to be प्रचेतायन or प्रचेतायनि. Yamakas are very freely used in the Sanskrit literature even from the time of the Rāmāyaṇa and the Mahābhārata. Kālidāsa also in the 9th sarga of the Raghuvamśa uses Yamaka frequently but with care so as not to give rise to a feeling of disgust in the mind of his readers. It is one of the four Alankāras mentioned with several varieties by Bharata the earliest writer on the science of poetics (see N S ed 16th Chapter). Amongst later writers, Bhamaha was not satisfied with the classification of Bharata, and he acknowledged only five varieties instead. Though Daṇḍin has no special fondness for Yamakas in the Kāvya, he nevertheless, deals with the subject with its various sub-divisions in a separate chapter (see K A 1 61). It is, therefore, clear that Yamakas had quite an early origin. Yama, who is considered to be the original teacher of the Yamaka in the amended reading given above is quite in keeping with the scheme of Anuprasa followed by Rājasekhara in mentioning the subjects and their teachers.

1 9 चित्र चित्रादः । Later writers on literary criticism use the word चित्र to mean an inferior kind of poetry possessing Guna and Alaṅkāra only, without any vestige of Dhvani (see Dhvanyaloka 3 42 and Kavyaprakāśa 1 5). Rājasekhara, here does not refer to the चित्रादः but to चित्र which is recognized as one of the Śābdalankāras by the early writers on Alaṅkāra. Here by the word चित्र, is meant such peculiar combination of words in poetry as to make up Bandhas such as चक्र, खड्ग, मुरग, etc and other arrangements of words such as गान्धर्व्युत्तर, प्रहेलिका etc. Rudrata is the first writer to include this kind of combination of words in his list of Śābdalankāras (2-13) with the name चित्र, and to deal with its various forms in the 5th chapter of

his Kāvya-lāṅkāra although Bhāmaha and Daṇḍin mention this kind only as another variety of Yamaka. It is curious that the subjects of several Adhikaraṇas in the Kāvya-mīmāṃsā, should be so arranged by Rājasekhara as to appear as an imitation of the system adopted by Rudraṭa. Rudraṭa gives in his Kāvya-lāṅkāra the list of the S'abdā-lāṅkāras in the following verse:—

वक्रोक्तिरनुश्रवो यमकं श्लेषस्तथाऽपरं चित्रम् ।

सप्तसालंकाराः श्लेषोऽयं स्यापि सोऽन्योऽस्तु ॥ (2. 13).

and treats of these Alāṅkāras in chapters 3-5 following the same order. In the first and second chapters, Rudraṭa deals with Kavirahasya and Rītinirṇaya. Now, it will be evident that the order of subjects adopted by Rājasekhara in the first 7 Adhikaraṇas is substantially the same as found in the work of Rudraṭa. That Rājasekhara also followed Rudraṭa in many important points will be shown in sequel.

1. 9. सन्दर्भश्च । Following Rudraṭa's classification here सन्दर्भश्च is included among the सन्दर्भकार and अर्थश्लेष among the अर्थालंकार. Earlier writers such as Bhāmaha, Udbhaṭa and Vāmana make no such distinction between these two varieties of the S'leṣa but include them both amongst the अर्थालंकार. Rudraṭa for the first time treats of these two separately in two different chapters. Regarding the attribution of the original authorship of the S'leṣa to S'leṣa no authority exists, and the word S'leṣa is probably used since it is in accordance with the author's scheme of Anuprūsa already referred to.

11. 9-10. वास्तव, औपम्य, अतिशय and अर्थश्लेष । Here Rājasekhara begins his list of Arthā-lāṅkāras. This classification of the Arthā-lāṅkāras into the groups Vāstava etc. is found only in the Kāvya-lāṅkāra of Rudraṭa; but the early writers on Alāṅkāra preceding Rudraṭa do not seem to be aware of this system of grouping. Rudraṭa classifies them in the following verse:—

अर्थसालंकारा वास्तवमौपम्यमतिशयः श्लेषः ।

एषामेव निरूप्याः अन्ये तु भवन्ति निरूप्याः ॥ (K. A. 7. 9).

and deals with them in four chapters 7-10. Under the heads वास्तव, etc. Rudraṭa includes respectively 23, 21, 12 and 10 figures of speech as based upon the four definite principles, वास्तव, etc. This shows that Rājasekhara generally followed Rudraṭa in his

classification of subjects. But the attribution of these four groups of Alankaras to four authors ब्रह्म, औपमयन, वसुधर and उदय must be an original contribution of Rājasekhara. It is also possible that Rājasekhara and Rudrata followed a common source for their materials which unfortunately does not exist now. In any case it can safely be asserted that Rājasekhara in the first 11 sections of the Kavyamīmāṃsā closely follows the arrangement of topics as found in the first 10 chapters of Rudrata's Kāvya-lankāra. That Rājasekhara was well acquainted with Rudrata's work, is borne out by the fact that he quoted from Rudrata's work in several places in his Kavyamīmāṃsā (Cf p 16 l 5 and p 31 l 9 of K. M. with Rudrata l 18 and 2 16)

1 11 उभयालंकारिकम्: Two kinds of उभयालंकार seem to have been treated in this chapter. The two Alankaras चक्र and संवृद्धि with their varieties may be called उभयालंकार, because they are known when there is a combination of two or more Alankaras belonging either to S'abda or Artha. Rudrata deals with these चक्र in the 10th chapter of his Kāvya-lankāra after अर्थरूप. Rājasekhara also takes up this subject in the same order after अर्थरूप. Another kind of उभयालंकार which may form the subject matter of this chapter includes those Alankaras which beautify the poetry belonging to both S'abda and Artha. Alankaras such as Upama, Panavul-tavadabhāsa, Samuccaya, Sahokti, S'lesa, Vyatireka, Rupaka, Virodha, etc. come under this category. Cf Rudrata's, K. A. 4 32-34 and Udbhaṭa's, K. A. S. S (gos ed) pp 37-40. There is another kind consisting of 24 उभयालंकार which is dealt with by Bhojadeva in the 4th chapter of his Sarasvatī-lanṭhābhāraṇa. These Alankaras do not, however, form the subject matter of this chapter because Bhoja's उभयालंकार includes only Upama, Rupaka etc. which are already included in the Aupamya group under the authorship of औपमयन in the previous chapter of this work.

1 11 वैनेदिकम्: Kamadeva is mentioned as the author of this chapter which deals with the Vinodas. Vatsyayana in his Kamasūtra (1 4) gives a list of Vinodas for an accomplished citizen or Nāgaraka who is required to indulge in these Vinodas in the company of their ladies or dancing girls. The treatises Kandar-pacudamāni, etc. dealing with the subject Kama also explain the nature of these Vinodas for romantic couples. They are —

शापानवविधि, उद्यानजन्तीडा, कुकुटलावनेषुदम् यतम् यक्षरानि, सौमसीनागर, मुदसत्तक }
etc Bhojadeva in his *Sarasvatīkānthabharana* gives a similar
list of Vinodas of lovers to be described by poets while dealing
with love affairs in their poetry

Cf. अष्टमीचन्द्रक कुन्दवतुषा युवराजतक ।

आदोलनचतुर्थ्यैकशात्मनी मदनोसव ॥ etc

Sarasvatīkānthabharana 5, 93-96

These Vinodas are classified according to the different seasons
or Rtus by Saradatanaya in his *Bhavaprakasana* as under —

अष्टमीचन्द्रकान्तसत्तमदत्ता सत्ता ।

यक्षराशोकविद्वति शायलीमूलेनम् ॥

एत वासतिवा प्रायो विनोदा रतिकोचिना ।

उद्यानयाता सत्तिन्तीडा पुष्पापचायिदा ।

नवाग्रलादिदा चूनमाधवीनवसगम ।

एते प्रायो विनोदा ह्यु निदापे मुपमोगिनाम् ॥ etc pp 137-138

In the *Ratnavali Sakuntala*, etc we find that Vinodas such
as the *Kaṁmudimahotsava*, *Manmathapuja*, *Vasantotsava*, etc
are introduced and prescribed for lovers. This chapter on Vinodas
is attributed by Rajasekhara to Kamadeva because these are
concerned with pure love

| 11 रूपकनिर्णयणीयम् । The chapter where the different varieties
of Dramas or Rūpaka are explained, is attributed to Bharata
the author of the *Nāṭyaśāstra*. Here the word Rūpaka stands
for Nāṭya according to the definition of Saradatanaya which is as
follows —

रामादितादाम्यापत्तिनटे वा नाट्यमुच्यते ।

रूपकं तद्वदेत्येव दृश्येनैवैरिदम् ॥

रूपकं तदाद्येनात्ममर्यादेवमुच्यते । *Bhavaprakasana* p 180

The fanciful identity of Natas on the stage with Rama etc is
known as Rūpaka because it is so witnessed by the audience. This
Nāṭya or Rūpaka is based on eleven fundamental principles as
stated by Bharata in the 6th chapter of his work. The relevant
quotation is given below —

रमा माया लभित्वा धर्मी प्रतिप्रवृत्तः ।

मिदि साराम्पादनीय मान रथ सद्गद ॥

The whole of the *Nāṭyaśāstra* of Bharata explains only these 11 principles one after another in 36 chapters.

1 12 रसाधिकाधिकम् । The section dealing with the *Rasādhikāra* or the explanation of *Rasas* is attributed to Nandikeśvara. Nandikeśvara is reputed to be the chief follower of Mahadeva and as one of the earliest writers of *Kaśyapaśāstra* in 1000 chapters. Cf. वात्स्यायन 1 1 8 'महादेवानुचरथ नन्दी उद्वेगोपायानां दृष्टान्तमस्तु श्रोत्रम्' । This work of Nandi is said to have been summarised by many writers such as, औदार्यम्, श्वेतकेतुः, वाग्म्यः, पायान् and वात्स्यायनः. Here the word *Rasa* indicates only the *Sṛṅgārārasa* and not others namely, *Vīra*, *Karuna*, etc., which are recognized as *Rasas* only in *Nāṭya*. Because the *Nāṭyārasas* or the emotions produced on the audience while witnessing a drama, and explained by Bharata in the *Nāṭyaśāstra*, form the subject matter of the previous *Adhikāra* रूपनिरूपणीयम् of the *Kaśyapaśāstra*. The actual *Karuna*, *Vīra*, *Bibhatsa*, etc. cannot be called *Rasas* or enjoyments as persons having these emotions do not get any enjoyment whatsoever. But when these *Rasas* *Karuna* etc. are enacted by skilful actors with histrionics on the stage, the corresponding emotions of the audience are roused in the form of joy and therefore may be called as *Nāṭyārasas*. According to this explanation, *Sṛṅgāra* alone is the *Rasa par excellence*, and this is treated of by Nandikeśvara in this section. Regarding the authorship of Nandikeśvara, to a work dealing with *Sṛṅgāra*, the commentator on Vātsyāyana (1 1 8) records a tradition which runs as follows — 'दिश्यते सर्वसहस्रगुणा सद्वृत्तद्वयमनुभवति महादेवे वात्स्यहृद्धारयते नन्दी कामादन्त श्रोत्रम्'.

1 12 दोषाधिरूपम् । The chapter in which *Doṣas* or blemishes in poetry are treated of is attributed to Dhīṣana or Brhaspati. It is quite appropriate to attribute this chapter of *Doṣa* to Dhīṣana not only because the intelligence of a very high order is required to find out the *Doṣas* but also because the word *धिषण* is suitable to the scheme of *Anuprasa* adopted by the author. All writers on poetics beginning from Bharata to Mammata excepting Udbhata have dealt with the *Doṣas* in poetry in their respective treatises.

*[1 13 औपनिषदिकं कुचमारम् cf. "कुचमार औपनिषदिकम्" (काम सू. 1-1-17)] Thus it appears that Savarnanabha and Kucamara wrote both on poetics and on erotics.]

/ 1 13 औपनिषदिकम् । This is a new chapter in the history of

poetics, introduced by Rajasekhara in accordance with the Kamasutra of Vatsyayana and the Arthashastra of Kautilya Kucamara is mentioned as the original writer on this subject both by Rajasekhara and Vatsyayana. The object of this chapter must be the same as that of the औपनिषदिक chapter in the Arthashastra and the Kamasutra. Vatsyayana describes in this chapter of औपनिषदिक the ways and means to obtain the expected results of Kama through medicinal plants, Mantras and Tantric practices. This expediency is recommended by Vatsyayana for those who fail to gain the enjoyment of Kama through ordinary means. Kautilya also in his chapter of औपनिषदिक treats of similar Tantric practices to be adopted by kings in order to subdue the enemies and protect the subjects. Similarly, Rajasekhara also might have dealt with in this chapter the ways and means to obtain poetical excellence by those who fail to gain it by ordinary methods. The underlying motive which led the author to introduce this chapter in the Kavyamimamsa, will become apparent if a reference is made to the statements of Rajasekhara on p 11 l 10, and p 13 ll 13-15. There it is said that a disciple who is devoid of poetical skill either by birth or by training, is called दुर्बुद्धि. In order that he may obtain poetical excellence the ways and means for attaining it, are treated of in the chapter of औपनिषदिक. In the other place (p 12 l 22) it is said that उपनिषच्छिकि means मन्त्रतन्त्रादुपदेयमना शक्तिः ।

*[ll 14-16 cf 'एव बहुभिराचार्यै तच्छास्त्रं सम्पद्य प्रणीतमुत्तमकल्पमभूत् ।
'तत्र सङ्क्षिप्य सर्वमर्थमल्पेन प्र वेन वामसुनमिदं प्रणीतम् ॥ (काम सू. 1 l 18 and 19)]

l 15 प्रयोजक(ना)हवती । Here the original reading as found in the MSS does not seem to be quite appropriate because प्रयोजक is not an अङ्ग. The suggestion as प्रयोजनाहवती seems to be more suitable because प्रयोजन is considered as an important अङ्ग for the श्रेयसप्रयुक्ति. That is to say there must be some necessity for composing a work, and this becomes an important factor for the composition of that work. If there is no need for such a work, neither the poet should waste his energy in its composition nor the readers could be interested in a work of that kind. Here in preparing his Kavyamimamsa Rajasekhara states the necessity for composing the work by the words प्रकीर्णवाद् and उच्चाच्छेदे. In this respect the author entirely follows Vatsyayana and Kautilya both in arrangement as also in ideas. Cf Vatsyayana —
सप्तसहासाराधनं साधारणमधिकरणं प्रोवाच । सुवर्णनाभं सामप्रयोजिकम् । धोदकमुखं कथा

सम्प्रयुक्तम् । गोमदीयो भार्याधिकारिकम् । गोमिकापुत्र पारदारिकम् । पुत्रुमार औपनिषदि
कम् । एव बहुभिराचार्यस्वरूपान् सङ्गच्छ प्रणीतमुत्तमकृतमभूत् । + + + संक्षिप्त
सर्वमर्थमल्पेन । येन कामसूत्रमिदं प्रणीतम् (काम सू 1-1-18-19) Also cf. पृथिव्या
साम पात्रो च यावत्सर्वशास्त्राणि पूर्वाचार्यैः प्रस्थापितानि प्रायश्चित्तानि संहृत्यैकमिदमर्थशास्त्र
कृतम् । तस्याय प्रकरणाधिकरणसमुद्देशः (Arthaśāstra 1 1)

1 15 अष्टादशधिकरणी । This is a compound word by *Dviguṣamasa*
अष्टादशानामधिकरणानां समाहारः ।

*[1 16 तस्या अयं प्रकरणाधिकरणसमुद्देशः । cf 'तस्याय प्रकरणाधिकरणसमुद्देशः'
(काम सू 1-1-19) and अर्थशास्त्र (1-1) शास्त्रसमूह cf (काम सू 1-1-20)
also the शास्त्रसमूह in Amara's *वचिष्पलता* Though the work contains
18 chapters, only 15 headings are here enumerated]

1 16 प्रकरणाधिकरणसमुद्देशः । *Prakaranas* are the sub-divisions of each
Adhikarana and they deal with the different topics coming under the
main subject of an *Adhikarana*. It is to be understood by this remark
that *Prakaranas* of eighteen *Adhikaranas* in the *Kavyamimamsa*
are enumerated here. But contrary to this statement and to
the method adopted in the *Kama* and the *Arthaśāstras* we
find here enumerated only 15 subjects *Sāstrasangraha*, etc., of
the first *Adhikarana* *Kavirahasya* but not the *Prakaranas* of
other 17 *Adhikaranas* of the *Kavyamimamsa*. But it is to
be noted here that these 15 subjects cover all the 18 chapters
of the first *Adhikarana*. This difference in number between
the chapters and the subjects of the first *Adhikarana* requires
an explanation. It appears that in some places one subject
is treated of in more than one chapter and at others one chapter
deals with more than one subject. In this respect *Rajasekhara*
differs from the method of the *Kama* and the *Arthaśāstras*
while enumerating the *Prakaranadhikaranas*. In the enumeration
of these 15 subjects also he does not follow the exact order
substituted by him in the first *Adhikarana*. For example, *सद्व्यवहारः*,
विविधशेष and *बाहुप्रकाश* should go after *पदवाक्यविवेक*, and *भुवनकोश* after
देशविभाग according to the order of the text. This deviation of
sequence in the enumeration may be explained by the fact that
probably *Rajasekhara* did not anticipate this change when he was
engaged in composing the first chapter of this *Adhikarana*.
It may also be possible that *Vatsyayana* and *Kautilya* did not
commit this mistake because probably they wrote their *प्रकरणाधि*
करणसमुद्देश after the completion of their works.

Page. 2.

1. 4. भुवनकोशः । A short description of the Bhuvanakośa is found in the 17th chapter of this work where a geographical division of countries is given. Rājasekhara states on p. 98. l. 9. that for full information regarding the geography of the world the reader should refer to another work of his, entitled, the Bhuvanakośa. It is, however, doubtful as to whether this Bhuvanakośa is entirely a different work of Rājasekhara or whether it represents the subject matter of the 19th chapter of the present work which is lost. It is, however, highly improbable that this should represent an independent work composed by him. (For further information see introduction).

1. 4. इत्यादि । In the corresponding chapters of the Kāmasūtra of Vātsyāyana and the Arthasūtra of Kautilya, all Adhikaraṇas of the complete work are enumerated along with their subdivisions. Rājasekhara who generally follows them ought to have mentioned in this chapter, all the eighteen Adhikaraṇas of the Kavyamīmāṃsā with their Prakaraṇas. But all MSS. of this work now available omit the other Adhikaraṇas, and this omission is evident by the word इत्यादि. It cannot also be definitely stated that the author himself did not care to mention them here as he was not sure of composing the next 17 Adhikaraṇas because such statements as औपनिषदिके वक्ष्यामः, उतवस्तु पुरस्तात्, अलङ्कारव्याख्यानान्तु पुरस्ताद् etc. in different places of this work clearly show that Rājasekhara had a mind to complete this work and that he had already planned it in eighteen Adhikaraṇas. It is likely therefore that the scribes who wanted to preserve only the first Adhikaraṇa of Kavirahasya out of the bulky volume containing the whole, did not mention the other Adhikaraṇas and Prakaraṇas of the work but only referred to the omitted portion by the word इत्यादि.

* [P. 2. l. 5. व्याख्याभाष्यम्=व्याख्याभाष्यं भाष्यं or व्याख्या and भाष्यम्. separately].

1. 5. इति सूत्राणि । This remark shows that Rājasekhara writes his work in the same Sūtrabhāṣya style as adopted by Vātsyāyana and Kautilya.

* [Read lines 5-8 as—इति सूत्राभ्युपेतेषां व्याख्याभाष्यं मलिष्यति ।
समासव्यासनिष्पत्तः सैष सिध्यतिताव न. ॥
पित्रोदाहरणैर्गुणां ग्रन्थेन तु लघीयसी ।
इयं नः सान्त्वयिषांवा सान्त्वयुत्पन्नितारणम् ॥

Cf. संक्षेपमिममुक्त्याऽस्य विस्तरोऽतः प्रवक्ष्यते ।

इदं हि विदुषां लोके समासव्यासभाषणम् ॥ (काम. सू. 1-87)].

1. 6. सेषः । In ordinary prose writing स एषः is the correct form. In poetry alone this usage is allowed by Pāṇini (6-1-134) in accordance with the usages सेष दाक्षरणी रामः etc.

1. 9. भीमांसा यत्र बाग्लवः । This is the reading found in all MSS. of the work and this may be construed as follows:—इयं सा काव्यभीमांसाख्या भीमांसा=विचारः । यत्र=यस्मिन्विचारे । बाग्लवः=मदीयो बाग्लवः एतद्वन्व-ह्यः ॥ Some scholars, however, suggest here an alternative reading as भीमांसो यत्र बाग्लवः, and this may be construed as: यत्र बाग्लवः= 'poetical compositions' भीमांसाः ।

* [1. 11. यायावरीय=यायावरपुत्रोत्पन्नः ।]

1. 12. कविभ्यः । This word indicates that all poets are Adhikāris or competent to study this science.

Adhyāya II.

1. 15. कालनिर्देशः । In the first chapter Rājasekhara gives a list of subjects to be dealt with in his work and, therefore, he names it as S'āstrasaṅgraha. The second chapter he calls as S'āstranirdeśa because he states here the names of different S'āstras which should first be studied by a poet before beginning to compose anything. Both Kautilya and Vātsyāyana have also given similar instructions in the corresponding chapters of their works.

1. 16. वाङ्मयम्=literature. Literature is of two kinds: S'āstras and Kāvyaś. As the nature of the Kāvyaś is to be discussed in this work from the 3rd chapter onwards, here only the nature and divisions of the S'āstras are treated.

1. 17. किं? Why should the study of the S'āstras be necessary for poets before composing any poem? The answer to this question has been given thus. None can see in darkness without the aid of a lamp, even so, no poet can attempt at writing poems without having efficiency in the S'āstras. Also the Kāvyaś follow the S'āstras in every way (see. p. 4. l. 4-5); therefore, no Kāvya can be composed without having a good knowledge of the S'āstras.

* [11. 18-22. Cf. Sāyana's preface to the R̥gveda-Bhāṣya, Jaimini Sūtra II. 1. 30. etc. and Vīramitrodaya Paribhāṣāprakāśa]

11. 18-22. अपौरुषेयम् । A S'āstīa is considered Apauruṣeya when it cannot be attributed to any author by tradition, and Pauruṣeya when it can be traditionally attributed to a particular author. This kind of Apauruṣeyabhāva has been predicated with reference to the Vedas by the authors of the Pūrvamīmāṃsā but the Naiyāyikas do not consider the Vedas to be Apauruṣeya. The authorship of the Vedas is attributed by them to Īśvara who represents a Puruṣa.

सा च etc. Though there are several definitions of the Vedas, the one given here as मन्त्रब्राह्मणे—seems to be the earliest. Āpastamba, one of the early Sūtrakāras of the Yajurveda gave the same definition in a somewhat different wording, as 'मन्त्रब्राह्मणयोर्वेदनामधेयम् । (Āpas. s'rau. sūtra. 24. 1-31).

विरत etc. This is a definition of Mantīa. The chief function of the Mantra is to remind the performers of the different ceremonies to be performed. विरतं शपितं क्रियावत्तं क्रियाप्रयोगः यैस्ते ।

There are three kinds of Mantīas used in Vedic rites, namely, सारक, क्रियमाणानुवादि and अनुमन्त्रणमन्त्र, and these Mantras remind the priests of the rites to be performed, already performed and of those things that are connected with ceremonies they are performing. Mīmāṃsakas, therefore, define Mantras as प्रयोगसमवेतार्थस्मरका मन्त्रा । Jaimini, however, in one of his Sūtras defines the Mantīa as तत्त्वोदकेषु मन्त्राख्या (II-1-82), meaning that those portions of the Vedas only are called Mantras which are traditionally known by that name. Āpastamba's definition of Mantra is ब्राह्मणद्वये मन्त्राः । *Ibid* 24-1-84).

मन्त्राणां etc. The Brāhmana portion of the Vedas chiefly shows the connection of the Mantras with different rites according to the injunction of the Vedas, and each such injunction is always accompanied by some explanation either for praising or denouncing the particular ceremony. These explanations are called Arthavādas. Āpastamba defines the Brāhmana portion of the Vedas as कर्मचोदना ब्राह्मणानि. *Ibid* 24-1-32

स्तुतिनिन्दाम्ब्यादृशान is the function of the Arthavādas. For the definition and classification of the Arthavāda cf. ब्राह्मणसंश्लेषभाष्यम् । निन्दा प्रशंसा परहृति-पुण्यकथः । *Ibid* 24-1-33.

प्रथी । This order of the three Vedas is found generally, in early Vedic works. Cf. Āpastambas'rautasūtra 24-1-1. But

the order differs in the Arthashastra of Kautilya where the Samaveda is mentioned first as सामगर्वजुर्वदस्ययज्ञवी (1-3-1)

अथर्वणवेद is mentioned along with the इतिहासवेद by Kautilya while the present author takes इतिहास amongst the उपवेदs and अथर्वण as the fourth Veda

अथर्वणवेदसिद्धि etc The versified portions of the Vedas are called Rks where each Pada or one-fourth part is required to convey a definite sense. In this respect Rajasekhara follows the definition of Jaimini of तेषामृच्यन्नाथर्ववेदेन पादव्यवस्थाः II-1-35.

सा संगीतः । Sama is represented by Rajasekhara to be the same as the Rks sung in different tones. But Jaimini defines Sama in his Sutra 'गीतिषु सामाह्ना' (II-1-36) as nothing but the Giti or song. According to him not Rks but Gitis only can be called Samas. Yajus is defined by both Rajasekhara and Jaimini in the same manner. According to them Yajus is a portion of the Vedas having no metre or Giti. Jaimini defines Yajus as शपे यजुः पदम् (II-1-37)

1 23 त इमे etc The words, क्वच यज्ञि etc refer to the Mantras and not the Brahmana portion of each Veda according to the definitions cited above. Here, however, the same words are used with reference to the whole Veda including both the Mantra and Brahmana portions, on the strength of उक्तपादसिद्धि ।

* [1 24 सावधानक cf "सम्प्राप्त्यापर वेद पञ्चम सार्वभौमिकम्" । नाट्यशास्त्र (1-12)]

1 24 उपवेदाः । गानध्व means here the science of music. These four Upavedas are attached to the four different Vedas as they represent the additional requirements of the four Vedas

1 25 द्रौहिणि । Music is included by Rajasekhara amongst the Upavedas. He states however, on the authority of Drauhini that the science of music which is both a Upaveda and a part of the Samaveda, and which is accessible to all castes alike should be called the fifth Veda. Nothing whatever is known of this Drauhini. He is named after Druhina or Brahman which shows that he is the son of Brahman. His views are quoted by Rajasekhara once again on page 42 with reference to the division of the

themes of poetry or काव्याय. It can only be said here that he must have been the author of some treatises on Music and Dramaturgy, as a quotation under his name is also found in the Bhāvaṇprakāśana p. 239, 1 which relates to the subject of Dramaturgy.

Page. 3.

~ [1. 1. अत्रानि=अज्ञानं ज्ञानंतेऽर्थागिरिसङ्गानि उपकारकानि. Rhetorics also helps in correctly interpreting the Vedic texts; so it is called the seventh Aṅga.]

1. 1. सप्तमसङ्गम् । cf.

यत् केन विविचय कर्तुं निगमस्याङ्गं च यत्सप्तमं
सादिष्टं च यदैकवादपि रसाब्जमुद्य यद्वाक्यम् ।
तदस्मिन् मयुर प्रसादि रसकत् कर्तुं च काव्याद्युतं
सौमं सुप्र पुरो निश्चेद्विषयः सारसवीजन्मभू ॥

Bālarāmāyaṇa, 10, 74.

Here the whole theme of poetry and not Alaṅkāra alone is stated by Rājasekhara as the 7th Aṅga for the Vedas.

~ [1. 3. द्वा सुपर्णा (श्वेताश्वतर 4-6).]

1. 3. द्वा सुपर्णा. etc. (सुष्टक. 3. 1. 1.). Śāṅkarācārya's commentary on this Mantra runs as follows:—द्वा=द्वौ । विज्ञानपरमात्मानौ सुपर्णा=सुपर्णा शोभनपक्षौ शोभनगमनौ सुपर्णा पक्षिसामान्याद्वा सुपर्णा । सयुक्ता=सयुक्ता सवेदा संयुक्ता । सजाया=सजाया समानाख्यानी समानाभिव्यक्तिकारिण्यौ । एवं भूतौ सन्तौ सगानं दृष्टं=दृष्टमिषोष्टेद्वानान्यादृष्टं शरीरं परिपल्लजाते परिपल्लवन्तौ । तयोरन्वः=अविद्याकामवासनाभयद्विहोपाधिः विज्ञानाभापिप्लवं=हर्मकलं । स्वादु=अनेकविधमवेदनास्वरूपम् । अत्युपभृतेऽभिव्यक्तः । अन्नधनान्योऽभिवाकरीति । नित्यद्वयपुदसुकम्बभावः परमेश्वरः सर्वमपि परमार्ते इति । (श्वेताश्वतर. 4-6).

Here two figures of speech are combined and these are the Rūpaka and the Vyatireka. The human body is the repository of two souls, Jīva and Īśvara; they exist in the body simultaneously. This idea has been metaphorically expressed in this Mantra by means of such things as trees, birds etc. In the second half Vyatireka may be explained in the following manner: though the two Ātmans are quite similar, one sustains itself by means of sweet fruits of the tree and the other shines even without taking anything. By this the superiority of Īśvara is clearly brought out. In this way the knowledge of Alaṅkāra helps in correctly interpreting the Vedic texts.

* [1. 9. शब्दानामन्वाख्यानम् ।

cf. प्रकृतिप्रत्ययोपाधिनिपातादिविभाषः ।

पदान्वाख्यानकरणं शास्त्रं व्याकरणं विदुः ॥ (अभिधानचिन्तामणिटीका).]

1. 11. पुरस्तात् । In the first chapter, Rājasekhara has already intimated that the Alaṅkāras will be treated of in nine Adhikāraṇas (4-12) of the Kāvya-mīmāṃsā. This word पुरस्तात् now indicates that Rājasekhara had already planned the further Adhikāraṇas of this work.

1. 15. This śloka is more commonly read as:—

सर्वथ प्रतिस्वयं वंशो मन्वन्तराणि च ।

वशानुचरितं चैव पुराणं पञ्चलक्षणम् ॥

1. 17. Rājasekhara's view regarding Itihāsa has already been mentioned; he includes it among the Upavedas. (p. 2. l. 23.). Itihāsa is of two kinds: परकिया and पुरकत्वा. All MSS. read here as परकिया but the correct reading seems to be परकिया. The Arthavādas of four classes: निन्द, प्रशंसा, परकृति and पुरकत्वा, are known as parts of the Vedic injunctions, विधि or निवेद्य. The last two divisions of the Arthavāda are considered as Itihāsa. For the four divisions including परकृति and पुरकत्वा, see the Āpastambas'rauta-sūtra, 24-1-33, Gautama's Nyāyasūtra 2-1-64, Śābarabhāṣya on II-1-33, Vāyupurāṇa 59, 136-137, and Jaimini 6-7-26.

1. 20. These two classes of Itihāsa can be distinguished by their names alone as they forcibly bring out the characteristics of each. Rājasekhara seems to have defined the two classes in accordance with the Vedic illustrations of the two kinds of Arthavāda. These are:—इति ह स्माह बह्वर्थाभिप्रायान्मे पचत न वा एवेयं हविर्गृह्णति for परकृति, and ऊमुर्देह स पूर्वं समात्रमुत्साहं अनुरा रक्षति निर्गमः for पुरकत्वा ।

1. 22. सहस्रेण । This word should not be taken as literally true because the Brahmanimāṃsā does not consist of a thousand Nyāyas; the word may, however, refer to the Dharmamimāṃsā where a thousand Nyāyas are treated of.

1. 24. The fourteen Vidyāsthānas are enumerated by Yājñavalkya in his Smṛti (1-3) in the following verse:

पुराणन्यायमीमांसाधर्मशास्त्राद्विधिताः ।

वेदाः स्थाणानि विधानां धर्मस्य च चतुर्दश ॥

1. 26. भूयः सः । विद्या or knowledge acquired through these fourteen sources pertain to all things existing in the three worlds, earth, sky and heaven.

1. 27. In this verse Rājasekhara expresses his inability to supply a complete list of works and subjects included in each Vidyāsthāna as it will be too long and will occupy much space.

Page. 4.

* [ll. 6-13. Cf. अथंशाख 1-2. and for ll. 22-24 Cf. Ibid 1-4.]

1. 3. After stating the traditional division of the Śāstras, the author expresses here the opinion that Kāvya which is the second main division of literature should be classed as another Vidyāsthāna as it follows the other Vidyāsthānas in many respects and that its position should be the 15th in the list of the Vidyāsthānas.

1. 4. पद्यचमकपद्यान् etc. These are the three reasons to show how poetry follows in the foot-steps of the Śāstras. The reading तदिद्यान्ति etc. in O Ms. is preferred to that of A and B, as the same idea finds an expression earlier on page 2. l. 17.

1. 6. All the eighteen sources of Vidyā or knowledge are said to be absolutely necessary for every person in his daily observance of Dharma, Artha, Kāma and Mokṣa which together constitute the Lokayātrā or worldly existence.

ll. 14-15. Here the method of treatment of Vidyās is generally in keeping with the Arthasāstra of Kautilya. According to the definition of Vidyā: आभिर्धर्मार्थं वद्विद्यातद्विद्यान् विद्यान्तम्, it is clear that only those sciences are considered here as Vidyās through which Dharma and Artha can be gained. On the strength of this definition of Vidyā, Sāhitya also is included as the fifth Vidyā,

ll. 16-21. Kautilya defines आन्वीक्षिकी thus: यद्वाक्ये ईशानां (प्रवीणासिद्धिनीतिनां) हेतुभिरन्वीक्षयणा आन्वीक्षिकी, and includes the three philosophical systems सांख्य, योग and जैमिनि under the main head of आन्वीक्षिकी. But Vātsyāyana, in his commentary on the Nyāyasūtra of Gautama, defines it as प्रलङ्घनमाभ्यासीदित्वा आन्वीक्षिकमन्वीक्षः । तथा प्रवर्तते इत्यान्वीक्षिकी न्यायविज्ञानं न्यायान्तम् । (1-1-1). Thus the four systems of philosophy are considered as आन्वीक्षिकी Rājasekhara augments the number of the आन्वीक्षिकी by adding

two more systems of philosophy and by distributing them into two groups दृष्टम् and उत्तरम्. The philosophy of the Jains, Buddhists and Carvakas is included in the former while that of the Sankhya, Nyaya and Vaishesika is taken up in the latter. These six schools are called by the single name of Tarka. Gautama defines Tarka in his Nyayasutra as अविज्ञाततत्त्वैरेव कारणोपपत्तिरवज्ञानार्थमूलकम् । (1-1-40) As these six schools of philosophy try to discover the real nature of the universe, soul, body and other connected objects, they are collectively known as Tarka. This Tarka is based on three varieties of arguments in order to decide the truth or otherwise of a statement. These arguments are commonly known as Katha which consists of three members वाद वार्य and वितर्क । (see Vatsyayanabhasya on Gautama (1 2 1-3) for the definitions of Vada, etc.)

1 25 Here the author while generally defining the Sāstras shows also the correct method of their composition. In the course of his definition, he mentions that the Sūtras were originally composed in the form of Sūtras commentaries and explanations then followed and the Sāstras expanded just as the rivers expand in the course of their progress.

Page. 5.

1 1 सूत्रम् । The root sūtra means वेष्ट्वा or that which encircles. A Sūtra, indeed, encircles or includes many things within a short space. Similarly, Sāstric Sūtras also are concise technical sentences which express the maximum idea in the minimum of space.

1 2 The well known and the most popular definition of Sūtra is given in this verse Cf. Vāyupurāṇa 59, 142. There is another definition which also deserves to be cited in this connection —

सर्वानि सूत्राण्यपि स्वार्थं ररपदानि च ।
सर्वतः सारभूतानि सूत्राण्यहमेतीदृशम् ॥

1 3 श्लोभम् । The word श्लोभ signifies a letter or a group of letters which serves no purpose in making out the sense of a sentence and is, therefore, considered redundant. Such words are very common in the Samaveda. The letters ह् पद् etc. are examples of श्लोभ. In Sūtras all redundant letters should be eschewed.

1 4 Vṛtti is the first concise commentary on the Sūtras. In all Darśanas, or sciences, for instance, the Vṛttis generally precede the more comprehensive Bhasyas.

1 5 In the Bhasyas, the authors spontaneously raise points of objection in the succeeding portions which seem to militate against the views expressed in the preceding portions of their own text. This is what is known as आक्षिप्य भाषणाद्भाष्यम् ।

मरीचिः । This word seems to have been used here in the sense of परीक्षा. Generally there are three divisions in the Bhasyas : १० उद्देशः सङ्गमः and परीक्षा. The Nyāyasūtra and its Bhasya deal with the परीक्षा portion in a more comprehensive manner than the other philosophical works.

1 6 A concise commentary on Sūtras or Bhasyas is called a टीका. The टीका of Kumārabhaṭṭa may be cited as an instance where the commentator only touches the very important points of the Sūtra and the Bhasya of the Mīmāṃsāśāstra. Brevity of this टीका will be apparent when it is compared with the other works of his, which are designated by him as the Varttakas, on the Sābara Bhasya.

1 9 After describing the different divisions of the Śāstras, the author here relates the function of a poet who endeavours to compose verses on Śāstric subjects. The Śloka-varttika of Kumāra, the Saṅgraha of Vyādi and the Vālyapādiya of Bhāṭṭarhari may be taken as illustrative of the qualities of a Śāstrakavi. For further information regarding the Śāstrakavi and his abilities when compared to those of a Kāvīkavi see p. 17 ll. 5-17 of this work.

1 11 The treatises dealt with above follow the methods of the original Sūtra works and commentaries thereon. But the Prakāraṇa works which appear to be independent treatises introduce only the chief subjects of a Śāstra in order to make the student better fitted for prosecuting higher studies in that Śāstra.

1 13 Śahitya which is the fifth Vidyā in the Rājasekhara's scheme of enumeration is defined in this sentence. For the explanation of the phrase यथावत् सद्वचनं see Bhoja's definition of

Sahitya in his *S'ringaraprakāśa* (VII) where it is explained in the following words —

सत्राभिधाविवक्षता पर्यप्रविभागव्यपेक्षासामर्थ्यान्वयैवार्थीभावदोषहानयुगोपादानालङ्कारयोगर-
सावियोगरूपा शब्दाद्ययोऽद्वयं खन्धा साहित्यमित्युच्यते ॥

Following this statement of Bhoja, *S'aradatanaya* in his *Bhavaprakāśana* (p 145 ll 6-12) defines *Sahitya* and gives several illustrations. The twelve varieties of relation between the *S'abda* and its *Artha* as described in the above quotation from Bhoja are probably indicated by *Rajasekhara* in the phrase, यथावत्सहभावेन विद्य. It may also be remembered here that *Kalidasa* makes a mention of this *Sahitya* of *S'abda* and *Artha* in the beginning of his *Raghuvamśa*.

* [1 14 For the 64 kalas see कामसूत्र 1-3-16]

1 14 64 *Upavidyas* are enumerated by *Vatsyayana* in his *Kamasutra* 1-3-16. Another set of 64 *Angas* of the *Pancalas* also is mentioned in the above work to complete the सप्तयौगिकभिकरण of the *Kamasutra*. *Vatsyayana* himself calls these *Upavidyās* by the common name of *Kalā* in his *Kamasutra* (2-2-3).

आजीव-livelihood. These *Kalas* are introduced as a matter of necessity in the best *Kavyas*, and, therefore it is necessary that poets should be well conversant with these subjects.

1 15 The last *Adhikarana* of the *Kavyamīmāṃsā* is called शैवनिषिद्धि where directions are given for obtaining poetical excellence through magical practices, such as the practice of *Mantras* and *Tantric* rites. This statement also indicates that *Rajasekhara* wanted to complete the present work in eighteen *Adhikaranas*.

Adhyāya III

1 20 वाक्यपुरोत्पत्तिः. In this chapter the author traces the origin of metrical composition, gives an account of its subsequent developments in a chronological order, and makes an endeavour to connect them with the customs and manners prevalent in the different parts of India. And in doing so, he travels beyond the range of history to mythology and traces the origin of poetry from an imaginary *Kavyapuruṣa* who is supposed to be the embodiment of the whole classical literature.

He is the son of Sarasvatī, the goddess of learning, and is brought up in the hermitage of Kavi. The author describes his marriage with Anumeyī the embodiment of Sāhityavidyā or the science of poetry. This Kāvya-purūṣa is described in the first chapter as the earliest teacher of the Kāvya-mīmāṃsā and as a divine being from whom poetry took its origin.

1. 23. कृत्तः । Kāvya-purūṣa was the preceptor of Dhiṣaṇa or Brhaspati because he received instructions on the Kāvya-mīmāṃsā from Sārasvateya, and composed a chapter on it dealing with the Doṣas (see p. 1. l. 12.)

बृहत् इति । The word Brhaspati is formed according to the rule of Pāṇini (6-1-157) and thus it denotes a divine being.

1. 24. पुत्रीयन्ती=being desirous of a son.

सुषारणिरी=mountain of snow i. e. the Himālayas.

Page. 6.

1. 1. To complete the quotation 'पुत्रं ते सृजामि' the word इति is to be added at the end. But as in many places Rājasekhara overlooks this dictum, इति has been added in the present edition wherever found necessary.

1. 2. छन्दस्वरत्नं वाचस्पतः=metrical composition. In the mythological story related by Rājasekhara, the reason why Sarasvatī was desirous of obtaining a son is not clearly explained. Moreover, Brahmā is here mentioned as the creator of Sārasvateya. But the story of the birth of Sārasvateya as recorded in such earlier works as the Vāyupurāṇa, Mahābhārata and Harṣacarita differs in some important points from the story recorded in the present work by Rājasekhara. Bāṇa in his Harṣacarita gives adequate reasons why Sarasvatī came down to earth, married Dadhica, the son of Cyavana, and gave birth to Sārasvateya. These reasons are not found in any of the Purāṇas. In the Vāyupurāṇa also, only the story of the marriage of Sarasvatī with Dadhica, son of Cyavana, and of the birth of Sārasvata who became a master of all sciences through her blessings, is recorded, mostly on the model of Bāṇa (see Vāyu-Adh. 65). The fact that in this respect Vāyupurāṇa was followed by Bāṇa is clearly apparent not only because that a number of

quotations from that Purāṇa is to be found in the Harsacārīta, but also because the name of that Purāṇa is definitely mentioned by Bāṇa as दध्मानप्रोक्तपुराण in the 3rd chapter.

The case of the Mahābhārata is altogether different. Here various stories are recorded concerning the birth of Sārasvateya, the son of Sarasvatī. All these authorities, however, are unanimous in holding that he was vastly learned in the Vedas and that he transmitted his knowledge to others. (see S'āntiparvan, Adh. 859 and S'alyaparvan Adh. 52. of the Mahābhārata). It is said in the S'āntiparvan of the Mahābhārata that God created a Sārasvata through Sarasvatī and asked him to learn the Vedas himself and transmit his learning to others. This Sārasvata was also known by the names of Vyāsa and Apāntaratamas, and he in accordance with the above instruction, spread the knowledge of the Vedas in the world.

A similar story is also found in the S'alyaparvan where it is said that the creative energy of the sage Dadhīci was transmitted to the river Sarasvatī when he was overpowered by passion on seeing Alambusā a divine dancing girl. As a result, the river Sarasvatī, obtained a son and he was carried by her to Dadhīci, his father. This Sārasvateya taught the Vedas to the sages when they forgot them owing to a severe famine which lasted for 12 years. Āśvaghosa, in the first century A. D. also records the same story regarding Sārasvateya in his Buddhacarīta (1-47.)

1. 8. यदेतत् etc. In the first half of this verso a clear exposition of the S'abdabrahmavāda as developed by Bhartṛhari in his Vākyapadīya, has been made. According to this school of philosophy, the S'abdabrahma or Nāda, which came out from God when he desired to create the world, is the cause of the universe which is enveloped in Vivarta or the illusory form of existence. When this illusion is removed by means of Vidyā or true knowledge there remains only the Nāda or S'abdabrahma. This Nāda is also called Parāvāk. From this Parāvāk, Paśyantī, Madhyamā and Vaikhārī, the three other kinds of speech, are produced. Here Madhyamāvāk has the property of Sphoṭa which reveals the knowledge of Artha from

the S'abda. The things that are known or meant by the words have also no separate existence from the words, though they appear to exist separately. In support of this theory, the following verses appear in Bhartṛhari's Vākyapadīya:—

अनादिनिघनं ब्रह्म शब्दतत्त्वं यदक्षरम् ।
 विवर्ततेऽर्थभावेन प्रक्रिया जयतो यतः ॥
 यो वाऽर्थो बुद्धिविषयोऽवाह्यवस्तुनिबन्धनः ।
 स भासं वल्लिवति क्षतः शब्दार्थः सम्यग्व्यवर्ते ॥
 शब्दोपहितरूपांश्च बुद्धेर्विषयतां गतान् ।
 प्रत्यक्षमिव वंसादीन् साधनत्वेन मन्यते ॥
 न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमाद्वे ।
 अनुबुद्धिमिव ज्ञानं सर्वं शब्देन भ्रमते ॥
 अत्यन्तासत्यमपि त्वयं ज्ञानं शब्दः करोति हि । etc.

For further information regarding the S'abdabrahma and Vivartavāda a reference may be made to the Laghumahājūṣa of Nāgasaṃbhṛta.

विवर्तते: Vivarta is the illusory existence of a thing; for example, as the illusory existence of a serpent in the rope when it is mistaken for a snake.

1. 4. अलिः This is an indeclinable particle meaning '1'-or अहम्.

1. 9. स्वपुण्ड्रम्, etc. So long Vālmīki was considered to be the first to write in the classical śloka metro, and the first composition attributed to him is the verse: मा निषद, etc. (See Rāmāyaṇa, 1-2.) According to Rājasekhara, however, this verse of Vālmīki is much later than the compositions of Kāvya-puruṣa and Uśanas who were the two earliest inventors of the śloka metro.

1. 12. रस आत्मा । Rasa is the soul of the Kāvya. There are several standards of literary criticism in the history of Sanskrit poetics, and amongst them the theory of Rasa as the soul of poetry may be considered to be the pre-eminent. This theory was first conceived and developed by Bharata in his Nāṭyaśāstra for the purpose of dramatic composition. The importance of Rasa, however, was not fully recognized by later critics such as Bhāmaha, Daṇḍin, and Vāmana as a standard of literary criticism with reference to compositions other than the drama. But the later critics advocated different theories of Alaukika, Guṇa,

Riti, Dhvani, Vakrokti, Anumiti and Aucitya, and were of opinion that these principles were the essential factors in the best form of poetical composition other than the drama. During this period, the theory of Rasa underwent many changes and modifications in the hands of those who belonged to the other schools of literary criticism. In the middle of the 9th century Ānandavardhana revived the theory of Rasa and held that Rasa Dhvani is the chief principle in all poetical compositions including the drama. This theory of Dhvani though well established by Ānanda did not meet with general approval amongst a large number of critics during the period from 850 to 950 A. D. as they were content with the original Rasa school of thought started by Bharata and applied the same principle to both classes of the literature. Prominent among them were Rudraṭa, Bhaṭṭanāyaka, Dhananīyaya, and Dhanika. Rājasekhara flourished during this period (cir 900 A. D.) and he was led to adopt the trend of literary criticism as was prevalent in his days. Thus, he held that the Rasa and not Dhvani is the soul of the Kāvya-puruṣa. Again, at the end of the 10th century A. D. the theory of Rasadhvani was revived once more by the great Kashmirian scholar Abhinavagupta following in the foot-steps of Ānandavardhana. Rājasekhara did not even mention Dhvani as a part of the Kāvya-puruṣa or as the subject-matter of any of his eighteen chapters because in his time even the existence of Dhvani in poetry was not recognised by critics. For further information regarding the history of the Rasa school see the introduction to the Bhāva-prakāśana (G.O.S. No. 45).

* [1. 15 शुद्धादि शुद्धा त्रयो भव्य पादुः द्वे त्रिविं सप्त हस्तो भव्य ।

त्रिधा ब्रह्मे ब्रह्मणे रोचतेति ब्रह्मे ब्रह्मे मर्त्या भाविदेश ॥

(ऋग्वेद 3-8-10-3).

For the different interpretations of this *śloka* see Śāyana's Bhāṣya, Yāska's Nirukta 13-18 and Patañjali's Mahābhāṣya परराश.

Both the MSS. of the Kāvyamīmāṃsā read शुद्धात्रयो and मर्त्या-विदेश. cf. सप्त खराः, त्रीणि स्थानानि, चत्वारो वर्णाः, द्विधा वाङ्म, पञ्चदशराः, पञ्चानि इति ।

भरतनाट्यशास्त्र chapt. 17]

1. 20. उच्यते परिहृते etc. The fact that Śārasvatēya Kāvya-puruṣa was brought up by Uśanas or Kavi, as mentioned by

Rajasekhara, not only shows that no rule of grammar (Panini 4-1-151), is violated in the derivation of the word Kavyapurusa (the son of Kavi) but also proves the propriety of using the famous name of Sukra as Kavi (see नामलिङ्गानुशासन 1-3-25)

*[1] 23-24 वा दुग्धापि न दुग्धेव found in some MSS of दमयन्तीवम्बु of त्रिविक्रम १३ महलश्लोक]

1 25 तत्पूर्वकम्—after repeating this verse composed by Uśanas

तत् प्रवृत्तिः । After this event Uśanas is called Kavi because of his paternal affection towards the young Kavyapurusa and also because he himself composed a verse वा दुग्धापि न दुग्धेव etc

1 26. तदुपचारम् । Due to the secondary capacity of the words (तत्पणा) Poets are called Kavis because they are also engaged in the composition of verses as Uśanas or Kavi did in olden days

Page. 7

1 1 वद्व वणः । Paniniyas take the word वणं here to represent colour and derive words such as वज्रं वदरी etc from this root वद्व । The word Kavi is generally derived by them from the root कृद् कन्दे इकार being added in accordance with the Unadi rule अच इ (4-138) Ujjvaladatta in his Unadisutrasvrtti derives the word Kavi from the roots कृ वणं or कृ कन्दे (see 4-138) But the Dhatupāṭha of Panini reads two roots कृद् and कृ and states कन्द only as their meaning Rajasekhara however, seems to derive the word Kavi from the root वद्व वणं which is not possible according to the Unadi rule अच इ and seems to take the word वणं to mean वणन or description Following the derivation of Ujjvaladatta on 4-138 of Unadisutra, the reading कृद् वणं may be changed here as कृद् वणं

1 2 भवत्या । अकि is the secondary capacity of the word called the तत्पणा or गौणी । The word Kavya signifies poetry through the primary capacity known as अकि and Sarasvateya through the secondary capacity (तत्पणा) as he is the personification of poetry

1 4 दासीकि । Valmiki also is brought here by Rajasekhara to play his role because the epithet of Kavi applies to both Sukra and Valmiki (कविर्वाल्मीकिः प्रकरो ऋषिर्द्वि) and particularly to Valmiki as he is designated by all poets as the आदिकवि

l. 5. भृगुसूते = of S'ukra. Bhṛgu is the son of Brahman and S'ukra is Bhṛgu's son. This shows the source Vāyupurāṇa from which the author conceived the idea underlying the story of Śarasvatēya. The Vāyupurāṇa and the Harṣacarita mention that Bhṛgu's grandson Dadhici obtained a son Śarasvatēya through his wife Sarasvatī. See, Vāyu. 65, 88-91. and Harṣacarita. I.

l. 7. अनुप्रेक्षित = blessed by Sarasvatī.

l. 8. निषादनिहतसहचरीकं क्रौञ्चयुवानम् । Here Rājasekhara states that the female Krauñca was hit by the Nisāda and the male Krauñca was lamenting in the presence of Vālmiki. But this statement goes against the description of the event recorded in the Rāmāyana.

Cf. तस्याभ्यासे नु सिधुनं चरन्तमनपाविजम् ।
ददर्श भगवान्मत्प्र क्रौञ्चयोधादनि स्त्रियम् ॥
तस्मात्तु सिधुनादेकं पुमांसे प्रापनिधयः ।
अपान वैरनिलयो निषादस्तस्य पश्यतः ॥
तं शोणितपरीतागं वेष्टमानं महीतले ।
भानां नु निहतं दृष्ट्वा दण्डं वदन्त निरम् ॥

Rāmāyana 1. 2. 9-11.

There is a similar statement made by Ānandavardhana in his Dhvanyāloka (p. 27) as under : संनिहि(ह)तसहचरीविरहवातरक्रीडाकन्दनितः शोक एव श्लोकतया परिगतः । which also seems to go against the Rāmāyana of Vālmiki. Probably this passage of Ānandavardhana may be at the back of Rājasekhara's statement because the word संनिहित or संनिहत construed with the word सहचरी gives a different meaning as stated by him in the passage निषादनिहतसहचरीकम् । But Abhinavagupta subsequently in his Locanā got over the discrepancy by mending the passage of the Dhvanyāloka in the following manner : संनिहतसहचरीविरहवातरक्रीडेन आकन्देन च जनितः शोकः ।

In this emendation, the word संनिहत is construed not with सहचरी but with क्रौञ्च who represents the विभाव, whereas the आकन्द of the female क्रौञ्च is अनुभाव for the शोक of Vālmiki. Cf. Locanā : संनिहतसहचरीति विभाव उक्तः । आकन्दितशब्देनानुभावः । (p 28. l. 8.)

*[l. 10. मन्निषाद etc. Cf. ध्वन्यालोक 1-5, et. seq.]

1. 10. By introducing here this verse and the story of Vālmiki, Rājasekhara reminds us of a similar narrative found in the beginning of the Rāmāyana. It is said there that Brahman induced Sarasvatī to bless Vālmiki with poetical skill. After obtaining her blessings Vālmiki began his compositions, and this verse मा निपाद etc. was his first metrical composition.

Cf. मच्छन्दादेव ते मद्भान् प्रहृतेयं सरस्वती ।

रामस्य चरितं कृत्स्नं कुरु स्वययित्तमम् ॥

Rāmāyana 1. ॥ 31.

As Rājasekhara wanted to trace the earliest history of metrical composition in this chapter, it is but natural that he should bring Vālmiki's composition after that of Kāvya-puruṣa and S'ukra.

According to Rājasekhara, therefore, the first Kavi or author of metrical composition is Kāvya-puruṣa; the second is S'ukra who brought up Kāvya-puruṣa in his hermitage and composed a verse; while the third is Vālmiki who led Sarasvatī to the place of her son and began composing verses.

1. 21. कुमारः । Kārtikeya the son of Gaurī was a friend of Kāvya-puruṣa and he felt very uncomfortable when the latter made an attempt to run away.

1. 23. नान्यद् । In this connection, the verse occurring in this work on page 66, is noteworthy —

इष्टान्येवं छेदमुत्पाद्य रक्षां बन्धुर्विचं मन्मथानस्तृणाय ।

मच्छन्द्रे कामराजः करिष्या प्रेम्णा तुल्यं बन्धनं नास्ति पन्तोः ॥

1. 25. अनुवर्तस्तेन निवर्तय च । Sāhityavidyā is the realisation of the connections that exist between the S'abda and the Artha. By this statement, Rājasekhara wants to convey that Sāhityavidyā alone is able to revive the creative faculty in poets even when poetry is extinct.

1. 26. काव्यविद्याकाव्यः । Kāvya-vidyā-kāvitakas are those who after studying the Kāvya-vidyā begin to compose poems.

Pages. 8-9.

*[Read तत्राभिपुष्पानां तमोमेदी नं वेपं यथेष्टमसेलिष्ट ॥ तत्रत्याभिः श्रीनिन्दन्क्रियत । एा प्रसिद्धेद्भागवी etc. This portion seems to have been based on मदननाट्यशास्त्र chapter. 13.]

Cf. अनुर्विध प्रहृतिष प्रोषा मागप्रयोःतुभिः ।

भावन्ती दाहिनात्वा च पायनी श्रीद्भाववी ॥

अत्राह—प्रवृत्तिरिति कस्यात् । उच्यते—पृथिव्यां नानादेशवेषभाषाचारवार्ताः कुर्यापयतीति प्रवृत्तिः । प्रवृत्तिश्च निवेदने । अत्राह—यदा पृथिव्यां नानादेशाः सन्ति, कथमासां चतुर्विधत्वमुपपन्नम् । समानलक्षणधामां प्रयोग उच्यते । एवमेव समानलक्षणप्रयोगः । किंतु नानादेशवेषभाषाचारो लोक इति कृत्वा लोकानुभूतेऽनुवृत्तिसंश्रितस्य नाट्यस्य मया चतुर्विधत्वमभिहितं भारखारभटी सात्वती कैशिकी चेति । वृत्तिसंश्रितस्य प्रयोगैरभिरता देशाः । यतः प्रवृत्तिवत्तुष्टयमभिनिर्वृत्तं प्रयोगोत्पादितः । तत्र दाक्षिणात्या भवेत् बहुभीतनृत्तवाद्या कैशिकीप्राया चतुरमधुर-सखिताङ्गाभिनया । यथा—

महेन्द्रो मलयः सखो मेळकः पलपिञ्जटः ।
एतेषु संश्रिता देशाः ख हेयो दक्षिणापथः ॥
कोशलास्तोसलाथैव कलिङ्गा एव गोशलाः ।
इविहान्नमहाराष्ट्रा वैष्णवा वै जानवास्रजाः ॥
दक्षिणस्य समुद्रस्य तथा विन्ध्यस्य चान्तरे ।
ये देशास्तेषु युष्मत् दाक्षिणात्यां तु नित्यतः ॥
आवर्तित्वा वैदिशिका सौराष्ट्रा मालवास्तथा ।
सैन्धवास्तथ सौवीराः आनतास्सार्धुदेपकाः ॥
दाक्षिणांशेपुराथैव तथा वै मार्तिका मराः ।
सुवैष्णवावन्तिकीमेते प्रवृत्तिं नित्यमेव तु ॥
सात्वती वैशिष्टी चैव वृत्तिमेवा समाभिता ।
भवैत्प्रयोगो नान्यत्र ख च वार्धः प्रयोगवृत्तिभिः ॥
अत्रा ब्रह्माः कलिङ्गाश्च वत्साथैवौहूमावध्या ।
पौण्ड्रनैपालिवाथैव अन्तर्मिरिबहिर्मिराः ॥
एत वङ्गसमा हेया मलदा मलवर्तकाः ।
प्रकोत्तरप्रसृतयो भार्गवा मार्गवास्तथा ॥
प्राग्ज्योतिषाः पुलिन्दाश्च वैदेहास्तान्नलितकाः ।
प्रागाः प्रावृतयाथैव युजन्ति ह्यौहूमावधीम् ॥
अन्येऽपि देशा एभ्योपि ये पुराणे प्रमेतिताः ।
तेषु प्रयुज्यते तेषां प्रवृत्तिस्तौहूमावधी ॥
पाञ्चालमध्यमायां तु सात्वत्सारभटी स्रुता ।
प्रयोगस्तव्यग्रीतार्थ आबिहृषतिविभ्रमः ।
पाञ्चालाशौरसेनाश्च काश्मीरा ह्यस्तिनापुराः ॥
वाङ्गीकाः शावलाथैव मदसौशीनरास्तथा ।
हिमवत्संश्रिता ये च गङ्गायाश्चोत्तरा दिशम् ॥
ये धिता वै जनपदास्तेषु पाञ्चालमध्यमा ।

The verses अर्द्धचन्दन and आ मूलो are quoted in सदुक्तिर्णामृत (II-86 and 99) under Rājasekhara.

P. 8. l. 23. A reads परिमण्डलितान्तरीयम् instead of परिमण्डलितोत्तरीयम्.
P. 9. l. 26. Read “अनन्तापि हि देशांघटुर्षेवाकल्प कल्पयन्ति चक्रवर्तिक्षेत्रं समाप्तेन । सत्त्वान्तरविशेषः पुनरनन्ता एव” इति यायावरीयः ।]

1, 3. *स्य* etc. After tracing the origin and history of metrical composition, the author in the next two pages (8-9) seeks to explain the varieties of poetical composition in accordance with the natural surroundings, and customs and manners of the different people. These are called styles and Rājasekhara classifies them into four distinct groups. These four groups, each consisting of *Pravṛtti*, *Riti* and *Vṛtti*, are already mentioned by Bharata in chapter 13 of his *Nāṭyaśāstra*. Rājasekhara adds to the description of the four groups, four verses of his own, describing women's dress in four parts of India with the preamble—*तं ते पुनरोक्तिरुच्यते*—and seeks in these pages to discover scientific explanations for the different styles of writings which existed in early Sanskrit compositions. Incidentally, he mentions also the four *Pravṛttis* or *वेषविन्यास*, *Vṛttis* or *विलासविन्यास* and *Ritis* or *वचनविन्यास* adopted by the people living in the four divisions of India.

In the eastern part of India, there are: *Audramāgadhi Pravṛtti*, *Bhārati Vṛtti* and *Gauḍiyā Riti*.

In the Pañcāla country, there exist: *Pāncālamadhyamā Pravṛtti*, *Sāttvatī* and *Ārabhatti Vṛttis* and *Pāncālī Riti*,

The countries of *Avantī* etc. have: *Āvantī Pravṛtti*, *Sāttvatī* and *Kāśikī Vṛttis*.

The Southern part of India has: *Dakṣiṇātyā Pravṛtti*, *Kāśikī Vṛtti* and *Vaidarbhi Riti*.

Among the *Pravṛttis*, *Vṛttis* and *Ritis* mentioned above Rājasekhara seems to attach a relative superiority to the *Vaidarbhi*, *Kāśikī* and *Dakṣiṇātyā* style of the southern India; because he states that *Kāvya* was pleased and brought under control by *Sāhityavidyāvadhū* only through the style current in South India. It seems, however, strange that he failed to recognize the *Lāṭiyā Riti* of the dialects of the countries *Avantī* etc. though the whole of the *Avantī* or *Lāṭa* country had been frequently described by him in his works. (See *Kāvyamīmāṃsā* p. 34. l. 7 and *Bālārāmāyaṇa*, act X). The reason for this, seems to be that he did not favour the idea of creating a new *Riti* of *Lāṭiyā* as proposed for the first time by *Rudraṭa*, because there is not much difference between the two *Ritis*, *Pāncālī* and *Lāṭiyā*. In the history of the development of *Ritis*, *Bhāmaha* did not acknowledge the existence

of distinct classes of Riti such as Gaudiya and Vaidarbhi while Dandin in his work established the relative superiority of the Vaidarbhi style over that of the Gaudi. To these two, Vamana added a third, the Panchi, and Rudrata a fourth, the Latiya. Thus four Ritis were acknowledged by critics in the period when Rajasekhara flourished but he recognized only three Ritis after omitting the Latiya. This fact he again mentions on p 10 1 5

Page 10.

1 2 For the complete description of the Cakravartiksetra, see p 92 of the Kavyamimamsa

1 3 Beyond the Cakravartiksetra, there are the lands called Harivarsa and Kimpurusavarsa which are the abodes of divine beings

1 5 विद्वत् । Rudrata who flourished before Rajasekhara and who is often quoted in this work had acknowledged four Ritis including the Latiya in his Kavyalanhara (2 4-6) The reason why Rajasekhara did not recognise the fourth Riti is already mentioned

पुस्तकम् । Ritis are proposed to be treated of in the third Adhikarana 'Ritimirnaya' as enumerated on the first page of the Kavya mimamsa. This statement also clearly shows that Rajasekhara wanted to complete this work in eighteen Adhikaranas. For the three Ritis see p 31 1 6 of the Kavyamimamsa

* [1 6 वसगुल्मम् । Cf अभूता दक्षिणात्यस्य दिशते सोमशर्मेण ।

वत्सगुल्ममिषी पुत्री ॥ (शतक्यामजरी 1 2 4)]

दक्षिणात्ये सोमशर्मेण दानपुत्री वत्सगुल्मौ । ताम्ब्यामम्बरितो देशो वत्सगुल्म इति प्रसीत ।
(Jayamangala on Kamasutra 5 6 36) (1)]

1 6 वत्सगुल्मम् । Rajasekhara thinks that Vatsagulma is a city in the country of Vidarbha. This Vatsagulma may be identified with the Vamsagulma which is situated near the source or first fall of the river Narmada. Cf Mahabharata Vana cha 83 9. But Vatsayana in his Kamasutra (5 6) mentions Vatsagulma and Vidarbha as two distinct countries. Cf प्रप्याग्निं सह तद्देशान्नागरकपुत्रान् प्रवेदयन्ति वत्सगुल्मकाणाम् । ३५ । संरेव पुनैरत पुराणि वामचारैर्न नदीवर्जमुपमुच्यते वैदर्भकाणाम् । ३६ । This Vatsagulma of Kamasutra may represent the kingdom of Udayana Vatsaraja

1. 9. संबन्धिनौ । Gaurī and Sarasvatī are related to each other because the daughter of Gaurī was given in marriage to the son of Sarasvatī.

* [1. 14. ब्रह्म चेह न नन्दति । *cf.* स्वयम् संदधानो हि ब्रह्म चेह न नन्दति । (अर्थशास्त्र 1. 3.)]

1. 14. Thus, he who knows the origin and development of poetical composition, feels happy both here and hereafter.

Adhyāya IV.

1. 17. पदवाच्यविदेकः । This subject comprises three chapters, 4, 5 and 6. The fifth chapter which deals with the Kāvya-pāka must also be taken as a sub-division of the main subject पदवाच्यविदेकः; because काम्यपाककल्प is nothing but the selection of such words and sentences as may be appropriate to the Raso. पाठप्रतिष्ठा the subject of the seventh chapter, therefore, is mentioned after the पदवाच्यविदेक in the first chapter, while enumerating the subjects treated of in this work.

* [1. 18. बुद्धिमानाहार्थबुद्धिश्च । *cf.* बुद्धिमानाहार्थबुद्धिर्बुद्धिरिति पुत्रविशेषाः । शिष्यमणो धर्मायां दुष्टमनसो बालुतिष्ठति च बुद्धिमान् । वस्त्रमगानो नावुतिष्ठत्याहार्थबुद्धिः । अवाय-
निलो धर्मायद्वयो वेति दुर्बुद्धिः । (अर्थशास्त्र. 1-17.)]

1. 18. शिष्यम् । Vāmana divides poets into two classes as अरोचक and चतुष्पात्र्यवहारि, and mentions only the first among the two as शिष्य or one who is fit to receive instructions. (See. Kāvya. Sūtra. 1-2.) Rājasekhara follows both Vāmana and Kauṭilya in this respect and divides poets into three classes as बुद्धिमान्, आहार्थबुद्धि and दुर्बुद्धि. The first two only are stated by him as शिष्य or competent to receive instruction.

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1. 5. अन्यथावृत्तिः=quite contrary to the preceding two.

प्रतिवृत्तिः=right observation.

A student who is intelligent hears from others but once and forthwith brings the precepts into practice. He is required to go to his teacher only for advanced studies.

1. 10. शास्त्रतोऽनुमानः=literary intelligence and activities.

अपेक्षिते । The methods by which he also can get it, will be explained in the Aupanisadika or the last Adhikaraṇa of the

Kāvya-mīmāṃsā. This statement also indicates that Rājasekhara wanted to complete the work in eighteen Adhikaraṇas.

* [1. 13. Cf. 'चित्तैकान्यमवधानम् । अवहितं हि चित्तमर्थान् पश्यति ।' दामनीया-
लङ्कार 1. 3. 17].

1. 15. यद्गोचरे च विदुषां विपुणैकसेव्यम् । Construe:—विदुषां गोचरे यत् विपुणैक-
सेव्यम् । The words विदुषां गोचरे refer to the subjects to be mastered
by scholars.

Among the subjects to be learnt by scholars, the literary secrets should be attempted only by the most clever persons.

S'yāmadeva who is represented here by Rājasekhara as laying a special stress on the doctrine of Samādhi as the main factor in poetical composition, may be identified with S'yāmilaka, the author of the Pādatāḍitakabhāṣa. For the view of S'yāmilaka on this subject, see the following verse:

इदमिह पदं मा भूदेवं भवत्विदमन्यथा कृतमिदमयं ग्रन्थेनार्थो महानुपपादितः ।

इति मनसि यः काव्यारम्भे कवेर्भवति श्रमः सनयनजले रोमोद्भेदः सता तमपोहति ॥ ३ ॥

S'yāmilaka's Pādatāḍitaka.

* [1. 18. Cf. अभ्यासो हि कर्मणां निरतिशयं कौशलमावहे । Ibid. 1-3-24].

11, 19-23. This distinction between समाधि and अभ्यास as inward and outward activities, does not appear to be quite clear. For both are mental activities according to the definitions मनस एकाग्रता and अविरष्टेन वीर्यम्. But the author seems to indicate that समाधि relates to the thinking mind while अभ्यास is constant practice. Yāyavalkya thinks that these two faculties only strengthen the literary power or शक्ति which alone can create poetry. This power is different from प्रतिभा and व्युत्पत्ति, because they are the effects of the same power. Here Rājasekhara follows the view of Rudraṭa.

Cf. मनसि सदा सुसमाधिनि विस्फुरणमनेकधाभिधेयसः ।

अक्रियानि पदानि च विमान्ति यस्यामसौ शक्तिः ॥ (K. A. 1-15.)

Rudraṭa differs in this respect from Daṇḍin and Vāmana both of whom hold that प्रतिभा is the chief requisite in poetical compositions. Cf. नैसर्गिकी च प्रतिभा. (Daṇḍin 1-103.) कवित्ववीजं प्रतिभानम्. (Vāmana. 1-3-16.)

1. 25. प्रतिभा is another mental faculty by which those things that are not even perceived by poets are easily conceived and expressed. This is called mental perception or मानसप्रत्यक्ष.

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*[1. 1. मेधाविह्वल was a rhetorician too of ननु दण्डिमेधाविरुद्धमामहादिकृतानि सन्निवेशालङ्कारशास्त्राणि । नमिसाधु's commentary on Rudratāṇkāra p. 2. His name occurs in मासह too.]

1. 1. Both Medhāvīrudra and Kumārādāsa were born blind but became great poets. Kumārādāsa is well known as the author of the Jānakīharana, an excellent but long Kāvya work comprising 20 Sargas. He is said to have ruled over Ceylon and is believed to be a contemporary of Kālidāsa. Two incomplete editions of the Jānakīharana have been published, one from Jaypore in 1893 and the other from Bombay in 1907. The undernoted verse also occurs in the Śaktimuktāvali regarding the poetic skill of this blind author :

जानकीहरणं कर्तुं रघुवंशे स्थिते सति ।

कविः कुमारदामश्च रावणश्च यदि क्षमः ॥

Medhāvīrudra is known from the references of Namiśādhu and Bhāmaha, but more as a rhetorician than as a poet. It is also doubtful whether Medhāvīrudra is the name of a single person or of two, namely Medhāvī and Rudra. The single name of Medhāvī is mentioned by Bhāmaha, while that of Rudra appears as the name of the author of the Śṛṅgāratilaka where the author exhibits his skill as a poet.

1. 2. In this sentence, the meaning of किञ्चन is doubtful because of the two constructions किञ्च न and किञ्चन. In fact, the author here makes an attempt to prove his contention with two arguments. He seeks to prove that poets endowed with प्रतिभा can mentally conceive everything that they want to describe without ever actually perceiving them. To prove this, he first points out that even those who were born blind have become excellent poets. If we take two words as स्थिते and न, the second argument will be in the form of a question: Do the poets not visualize and describe the customs and manners of the people belonging to other countries and islands without the personal knowledge of those things? The obvious answer is: they do so describe with the faculty of their प्रतिभा. This fact is stressed upon in the following verses taken at random from the works of Kālidāsa. If the word किञ्चन is taken as one word, it should be construed as an adjective to the word व्यवहृतिम्.

*[1. 4. अणानामनिलेन (अभिज्ञानशाकुन्तल VII. 12.)]

1. 4. In this verse Kalidāsa describes the sages practising penance on the mount Hemakūṭa situated in the land of Kimpuruṣavarṣa which could not conceivably be seen by him from Bhāratavarṣa (see p. 92 of this work).

*[1. 8. अनेन सर्प (रघुवंश. VI. 57.)]

1. 8. Here also Kalidāsa describes the condition of an island on the opposite side of the country of the king in question and refers to the Lavaṅga flower grown in that island. Did he actually visit the place?

*[1. 12. ह्येति (कुमार. III. 67.)]

1. 12. Again, the same poet describes the conduct of Mahādeva when he falls in love with Pārvati. Can such scenes be envisaged?

*[1. 16. तद्योगतायाम् (रघु. VI. 82.)]

1. 16. The feelings of a lady for the first time in the presence of her lover, and the behaviour of her maid servant at that time, are fully described here by the same poet, who, being a male, is not expected to know the true feelings of a female mind.

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1. 1. Three kinds of neophytes develop into three different types of poets as under:—

S'iṣya	Poet
बुद्धिमान्=	सारस्वतः ।
आहार्यबुद्धिः=	आभ्यासिकः ।
दुर्बुद्धिः=	औपदेशिकः ।

1. 4. तत्रोपम् । Several efforts through the aid of Mantras and some Tāntric practices.

1. 5. कालितम्=raw sugar.

1. 10. उत्कर्षः । Yājñavalkya thinks that eminence or superiority is always preferable and that the combination of several qualities brings forth eminence.

*[1. 19. एकस्य. Read न्यस्य विदग्धवदनेषु. cf. तत्काम्यमातेषु पदं विदग्धवदनेषु विदग्धं परिब्रज्यतीति ॥ (रघु-शङ्करनिघण्टु. II. 70.)]

1. 19. All MSS read न्यस्यविदग्धवदनेषु etc. If this reading is accepted the meaning of the second half would be: good poetry, while travelling, tramples upon the faces of the uncultured people with its

footsteps (words) like one eager to see the world. Here the introduction of uncultured people does not militate against the context because such men are unable to distinguish between good or bad poetry. Compare also the verse of the Ś'rngāratilaka above quoted. A better reading as न्यसादिदग्धवदनेषु, therefore, is suggested here instead of न्यसादिदग्ध etc.

1. 21 भावक is a critic or a सहृदय

1. 23 क पुनः । There is no real difference between these two functions of कारयित्री and भावयित्री because a poet himself may be a good critic or vice versa.

1. 26. भावस्तु कवि = that poet who in himself a critic. This remark supports the contention of the Ācāryas stated in line 23.

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1. 1. Kālidāsa is here represented as refuting the view accepted by the Ācāryas. He seems to be of opinion that the critical and poetical faculties are quite distinct and are found rarely combined in one and the same person. But Rājasekhara does not mention the place where Kālidāsa must have expressed this view. Very probably the underlying idea has been drawn from the following verse occurring in his Śākuntala

आ परितोषादिदुषा न जायु मन्त्रे प्रयोषविज्ञानम् ।

वदन्त्यपि शिक्षितानामन्यप्रत्यय चेत् ॥ 1-2

From this, it appears that Kālidāsa was of opinion that poets do not feel at ease until their composition is well received by critics. Similar expressions are also made by him in his Raghuvamśa and Mālavikāgnimitra.

Cf. तं गन्त भोगुमर्हसि तदगद्वपदिहेतवः ।

इदं सैन्यस्यैव क्षत्री विपुदि दशमिकादिभिः ॥ Raghuvamśa 1-13.

and तत्त परीक्षान्यपरद्वन्द्वे मूर्ध परप्रत्ययनेयपुदि । Mālavikāgnimitra I.

1. 3. This verse also strengthens the view that these two faculties of composition and criticism seldom combine in one person.

* [1. 7. Two verses of मङ्गल are quoted in लघुविज्ञानम्—

महाकान्तानामङ्गदुर्गं पुनो वाचस्पत्यो यदीय संहृतो हरि मुहुरिनामेव रमते ।

न तर्षं नर्षं वधि निराकारे वृन्दतो विनो जातुर्षं दमस्तु मयावनेवर्धिताम् ॥

निभिषन्तस्तद्विपुलस्य साधे रन्ध्रपिण्डस्य पित्रस्य विद्विः ।

महोति बर्गं मनसि ह्रस्वतो निर्गं पुनिष्ठन्त्यपुदि सदैव ॥ 5-220

अरोचकिनः सतृणाम्यवहारिणश्च etc.

Cf. अरोचकिनः सतृणाम्यवहारिणश्च कवयः ॥ १ ॥ इह सल्लु द्वये कवयः संभवन्ति । अरोचकिनः सतृणाम्यवहारिणश्चेति । अरोचकिसतृणाम्यवहारिणश्चदौ गोणार्थौ । कोऽसावर्यः । विवे-
क्तिवमविवेक्तिवं चेति । यदाह—

पूर्वं सिध्या विवेक्तिवात् ॥ २ ॥ पूर्वं सल्लु अरोचकिनः सिध्याः शास्त्रीयाः । विवेक्तिवात्
विवेचनशीलत्वात् ।

नेतरे तद्विपर्ययात् ॥ ३ ॥ इतरे सतृणाम्यवहारिणः न सिध्याः । तद्विपर्ययात् । अविवेचन-
शीलत्वात् । नच शीलमपाकर्तुं शक्यम् । (वामनालङ्कार 1. 2. ॥)]

1. 7. The Bhāvakas or critics are divided into two distinct classes by Maṅgala as अरोचकि and सतृणाम्यवहारि. In Vāmana's Kāvya-lankārasūtra, the same division is found with reference to poets but not critics. It may be surmised from this statement of Rājasekhara: “कवयोऽपि भवन्ति । इति वामनीयाः” that Maṅgala was earlier than Vāmana (cir. 800 A. D.).

11. 10-17. Yāyavariya disagrees with the contention of Vāmana regarding the division of poets, and sticks to his original classification given in the beginning of the chapter as बुद्धिमानाद्धार्यबुद्धि etc. He advances two important arguments in rejecting Vāmana's classification of poets. Firstly, that if the quality of अरोचकित is inherent from birth it cannot be changed by human effort. Secondly, that if it springs through the medium of the knowledge of reality, it is not likely to take effect when a good piece of poetry is placed before him. Similarly, the other quality of सतृणाम्यवहारित is common to all in the beginning, but it disappears when one begins to discriminate the best from the worst by virtue of deeper study.

1. 20. Scholarship without jealousy is a rare virtue. It is a truism and with this the author faintly hints at Bāna who in his Harṣacarita 6th Ucchvāsa writes as follows:—

कपिरचकलः कविरमत्सरः वणिगतस्करः + + +
×. ×. गल्लसल्लुहर्षिनीतल्ल जगति दुर्लभः. 1.

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1. 4. This line must be construed as:—

भावकः कवे. यत्र भवति तत् किम् । ही चिन्तम् ।

1. 5. Cf. किं कवेस्तस्य काव्येन सर्वदृष्टान्तगामिनी ।

कथेव भारती यस्य न व्याप्नोति जगत्रयम् ॥

Harṣacarita 1-10.

*[1. 7. Cf. सल्लं सन्ति गृहे गृहे सुखयो (यज्ञारसिलक. 1-17)].

1 7 Bana has expressed a similar sentiment in the following verse —

रतिं धनं इवासङ्गा जातिमात्रो गृहे गृहे ।
उत्पादका न बहव वयस्य शरमा इव ॥

Harsacarita 1-6

*[1 10 सर्वाभिनयनिर्णीतो दृष्ट नाट्यसूत्रा न या । नाट्यसूत्रा । प्रज्ञा ।
नाट्यसूत्रं पञ्चमं वेदं सेतिहास करोम्यहम् । (नाट्यसूत्र 1-15)]

1 10 Construe as —

या सर्वाभिनयनिर्णीतो नाट्यसूत्रा न दृष्ट ता विविधा ज्ञप्सति ।

1 11 वाग्भावक and हृदयभावक । Some critics seem to appreciate poetry and express their appreciation while others appreciate at heart but do not express. Some scholars, however, are inclined to interpret the sense of those two terms in a somewhat different manner. The Vagbhavakas are those who are apt to lay much stress on the words of poetry, while the Hridayabhavakas are disposed to lay an emphasis on the essence of poetry.

1 14 Some critics, while going through a poem, discover simultaneously the existence of qualities that are to be praised and the non existence of the blemishes to be condemned.

1 18 शास्त्रानम् । This should be separately read in prose as शास्त्रानम् । For similar usages refer to सैष दाशरथी राम and सैष शिष्यहिताय न ।

1 21 All MSS. read पदान्तरम् । But यदा is here suggested as it is followed by तदा in the next half. The general purport of the whole chapter is stated in this verse.

1 23 It has already been said that the two qualities of प्रतिभा and व्युत्पत्ति, essential for poetical excellence, arise from the Śakti or the power of imagination with which only a few are blessed. प्रतिभा has been discussed in this chapter while व्युत्पत्ति will follow in the next.

Adhyāya V.

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11 2-5 बहुज्ञता । Ācaryas define व्युत्पत्ति as बहुज्ञता. Here the word बहु or 'many' represents the subjects such as लोकाविद्यादीर्णक etc., a knowledge of which is imperative on a poet who makes an attempt at writing poetry. A list of these subjects, probably for

the same question Ānandavardhana records his view on this question in his *Dhvanyaloka* (pp 137 and 147). He holds that *Pratibha* is more important to a poet than *Vyutpatti* and proves his contention by citing an instance from the *Kumarasambhava* where *Halidasa* describes the amorous sports of *Parvatī* and *Siva*. This description, he seems to think, is improper and is the result of the poet's want of *Vyutpatti*, but the propriety of this portion has been maintained admirably by poet's *Pratibha* or genius (*Sakti*). Here, it may be noted that *Ānandavardhana* uses the word *Sakti* to mean *Pratibha* while *Rajasekhara* limits the use of *Sakti* to denote the cause of *Pratibha*. (See page 111 22) In support of this view of *Ānandavardhana*, *Rajasekhara* cites another instance by a verse *सुखं* etc. Here, impropriety due to want of *Vyutpatti*, may be discovered because the son *Kṛtīkeya* is said to have asked his mother *Parvatī* certain questions regarding his father when he had the quarters as his garments (*दिग्भर*). This impropriety does not find full expression owing to the *Pratibha* of the poet who concludes the topic by saying that the *Devī* smiled and stopped her son from asking further questions of an improper nature thus diverting the attention of the reader.

II 15-22 *Mangla*, another expert on poetics, however held a different view which made *Vyutpatti* more important than *Pratibha* for a poet. Here all the MSS read *वैदग्ध्यवित्तवित्तानाम्*. The word *वित्त* or *वित्र* may be read in the place of *वित्त*. If this suggestion is accepted, the passage will mean that the readers, while appreciating a poet's *वैदग्ध्यवित्त* or *वित्र* which is the effect of his *Vyutpatti*, do not care much for his want of erudition in *शब्दार्थग्रन्थना* which depends on his *Pratibha*. This view is illustrated by means of the verse *कुत वन्दे लिङ्गे नहि* etc. In this verse the poet exhibits his power of discrimination or *Vyutpatti* when he states that a lady removes heavy ornaments, dress etc from her body but puts on a light *neglige'* in silk when directly she engages herself in amorous sports.

This descriptive skill arises out of the poet's *Vyutpatti* which is the result of his study of the *Kamasutra* (4 1) where we meet with the following passages

बहुभूषण विविधकुसुमादुदेषन विविधद्रव्यममुञ्चन वास इत्याभिधासिषो वेप ॥ २१ ॥

प्रतनुष्टुप्पद्युदुल्लता परिमितमाभरणं सुवन्धिता नात्युत्पन्नमनुलेपनं तथा मुह्यन्त्यन्यानि
पुष्पाणीति वैहारिको धेयः ॥ २५ ॥

In this verse readers appreciate the Vyutpatti of the poet and do not denounce him for his lack of Pratibhā or शब्दार्थगुम्फना ।

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* [1. 1. जहावाब्धौ also in काव्यप्रकाश VII.]

ll. 1-4. In this verse, the poet has exhibited both Pratibhā and Vyutpatti, and Rājasekhara thinks that the poet who possesses both the faculties, is the best. Here, the poet's Vyutpatti of Nāṭya can be discovered by referring to the definition of Dandapāda, a kind of dancing described in the Nāṭyaśāstra and the Saṅgitaratnākara. cf. Nāṭyaśāstra-(G.O.S. No. 36.)

नूपुरं चरणं कृत्वा दण्डपादं प्रसारयेत् ।

शिखाविह्वलं चैव दण्डपादं तदुच्यते ॥

and

4-143.

चारी नूपुरपादोऽथ दण्डपादादुतः करः ।

दण्डवक्ष्यस्यते यत्र दण्डपादं तदुच्यते ॥

सूरयो विनियुजन्ति तत्सादोपपरिक्रमे ॥

Saṅgitaratnākara 7-711.

The Pratibhā of the poet also is well exhibited here by his excellent description of the dance of the Devī in the most appropriate words.

* [1. 20. होलाङ्गूल also in सरस्वतीवन्द्यभरण. Read मालंघ्योत्ताल.]

ll. 20-24. Bhojadeva quoted this verse in his Sarasvatī-kaṇṭhābharana (2-69) to illustrate पदरचना. How the poet here zealously observes the methods of रचना may be gathered from the remarks of Bhojadeva:

अभिक्रानामपुष्टायोन्यामपि पदानामनुभासाय छन्द-पूरणाय चार्थानुगुण्येन रचितरवादिषु पदरचना ।

1. 25. In this verse, the author illustrates the skill of a poet in composing complete sentences only with nouns without using any verb.

Page. 18.

* [1. 11. देवी पुत्रमस्तु attributed to योगेश्वर in सदुचिकर्णोद्यत; also in सरस्वतीवन्द्यभरण]

1 11 The verse देवी पुनमस्तु etc is quoted by Bhojadeva in his *Sarasvatikanthabharana* (4-176) This verse is also found in the *Suktimuktavali* and is attributed to Trivikramabhattacharya Bhoja finds in this verse a variety of *Parikaramakara* while Rajaśekhara quotes this verse to illustrate an *Arthakavi*

11 15-19 In this verse न प्राप्तम् etc समस्तचन्द्रालङ्कार is illustrated by repetition of two words विपमरणम् and मागीरय्याम् in two different senses In the verse भ्रान्त etc रूपवाचक is illustrated

*[1 21 Read as सनततपसिणाहो दोलतादेवसीमा । प्रतीच्छत्यारोही also in सरस्वतीकण्ठाभरण]

1 20 25 Here उक्ति indicates a beautiful presentation of certain ideas For an attractive presentation, poets must make use of the quality or गुण known as *Samadhi* This is considered by Dandin as the most important among the *Gunas*

cf तदेतत्पाठ्यसर्वेषु समाधिर्नाम यो गुणः ।

कविसाधैः समग्रोऽपि तमेनमुपजीवति ॥ *Kavyadarśa* 1-100

The two verses quoted here to illustrate an उक्तिवि indicate that सनाधि is the chief factor in उक्ति *Samadhi* has been defined by Dandin, Bhoja and others as अन्वयमस्वायत्नारोपणम् । Bhoja, in the second verse प्रतीच्छति etc illustrates *Samadhi* In these two verses such words as गन्ध, रस, निवेश and प्रतीच्छति, अनुवदति, अवतरति, denote the quality known as *Samadhi*

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*[11 3 7 मूर्ध्ना वाचन (विद्वत्कल्पविधि IV 5)]

1 3 In this verso, the skill of a *Rasalavi* is illustrated Here, a poet describes the beauty of the river *Tamraparni* and its water which transforms itself into pearls and adorns the breasts of beautiful ladies The poet thereby gives vent to his inner feeling of *S'ringara*

1 7 मार्गवति । The word 'Marga' denotes here the *Ritis* । वैरनी, गौरी etc See Dandin 1 40 This verso represents the *Vaidarbhi* style which has been acknowledged by early writers as the best

*[1 11 अमाशना वेषीसद्वार 1-23]

1 22 गौरीस्तनम् । The *Gaudas* are generally called *Paurastyas* and their *Ukta* or style is known as the *Gaudiya* style Dandin

in his *Kāvyaādarśa* uses this word पौरुष्य to represent the Gaudas and calls their Riti as गौडीया. (see 1-50.)

1. 23. प्रवन्नाति=author of a Mahākāvya.

1. 24. अन्यतर=Sanskṛta or one of the Prākṛta dialects.

Page. 20.

*[11. 5.-6. cf. सुपां तिडां च व्युत्पत्तिं वाचां वाऽऽन्त्यलङ्कृतिम् ।

सदेतदाहुः सौमन्यं नार्थव्युत्पत्तिरीदृशी ॥ (भासह. 1-14).

व्युत्पत्तिः सुप्तिर्वा वा तु प्रोच्यते सा सुशब्दता । सरस्वतीकण्ठभरणम् ।

आवपोद्धरणे and वत्पदानि (वामन 1-3-15); वक्षि वक्षि (Ibid. 1-2-11).

For the text of वामनीयालङ्कार the commentator सहदेव says as under:—

वेदिता सर्वशास्त्राणां भट्टेऽभून्मुमुक्षुभिः ।

सम्पन्ना कुतश्चिदादशं ज्ञाशायां समुद्धतम् ॥

वाक्यालङ्कारशास्त्रं यत्तैर्नैतद्द्वामनोदितम् ।

असूया तच्च कर्तव्या विरोपालोकिभिः क्वचित् ॥

आकर्ष्य भवतस्तस्मात्प्रयितस्य विधीयते ।

विद्वत्तिः सहदेवेन वामनीयस्य सम्प्रति ॥

pp. 20-21. For सहचारपाक and वृत्ताकपाक cf. वामन (3-2-14).

गुणस्तुष्टवताकस्यै वाक्यपाकं प्रवक्षते ।

वृत्तस्य परिणामेन स चायमुपभीयते ॥

सुप्तिर्लक्ष्यारसारं वल्लिहवस्तुगुणं भवेत् ।

वाक्यं वृत्ताकपाकं स्याज्जुगुप्सन्वे जनाज्ञातः ॥

p. 21. 1. 4. कुत्रयिता हि सोऽद्भुतं भरणम् ।

cf. वृक्षवित्तं पुनः साक्षान्मृतिमाहुर्गौरीपिणः ।

भासह 1-12.

For वपित्यपाक cf. अह्वयमनुनिर्भेदं रागवर्गवेऽप्यपेक्षतम् ।

वार्थ्यं वपित्यपाकं तत् केयान्तिरादशं यथा ॥ (भासह V-62).]

11. 4-23. In three chapters 4-6, the author treats of पदवाक्यविशेष and other subjects connected with it. Thus, naturally the topic of वाचप्रतिष्ठा which is subordinate to the main subject of पदवाक्यविशेष is introduced in the 5th chapter. After discussing the nature of Pratibhā, Vyutpatti, and classification of poets, the author starts a discussion in order to determine the nature of the Kāvya-pāka, and records the opinions of earlier authorities on that point. Pāka in poetry means 'maturity' and it originates from the constant practice of composing poems. Maṅgala is of opinion that this maturity consists in the knowledge of nouns and verbs, obtained by constant hearing, and that this kind of knowledge is also called Vyutpatti. The Ācāryas differ from

Mangala and define Pika as the competency of a poet to select suitable words and to put them in appropriate places. This view of the Ācāryas is also referred to and, as Rājaśekhara states, rejected by Vāmana in his Kāvyaalankārasūtra (1-3-15) where he calls this faculty of poets as वक्त्रेण. To him सद्गद्य is something different and he defines this in the verse यत्पद्यति etc (Ibid 1-3-15). Avantisundarī ridicules this view of the Vāmanīyas, but extends the sphere of Pika further to include the propriety of Guna, Alankāra, Riti, ideas, words and their senses in consonance with the Rasa. Rājaśekhara definitely favours the view of Avantisundarī and quotes a well known verse in its support. This verse सति दधति etc is also quoted by Vāmana in order to prove the superiority of the Vaidarbhi style, but not to characterise Pika. This very Pika has been designated by Ānandavardhana and Rāmendra by the term of शब्दविल or "propriety in their words" (See Dhvani, p 145, and Aucityavicārakāra 1-3). Vāmana's definition of Kāvya-pika is given in the following verse —

युगस्फुटत्वसारस्यै वाच्यसाह प्रचपते ।

पुनरप्य परिणामेऽत चाप्युपानीयते ॥

(see 3 2-14)

Page 21.

॥ 3-9 Altogether nine varieties of Pika are recognized and these may be classified under the following three heads —

High	Middling	Low
शुद्धीकषाह	बद्धसाह	विपुलसाह
नदसाह	शितिकषाह	शतांशसाह
गतिरेकाह	प्रयुगसाह	वयुगसाह

Generally, later writers on poetics recognize only two Pika as पुरीष and शक्ति as the best, and again, among the two the former as superior to the latter.

Adhyāya VI.

॥ 16 वक्त्रेणवदियेकः । In this chapter, the author explains the nature of words and sentences and shows how they constitute poetry. Both these topics relate to the main subject of वक्त्रेणवदियेकः. In the two previous chapters, the faculty by which good words and sentences are distinguished from bad ones has been dealt with

1 17. व्याकरणस्मृतिः Grammar also is considered as one of the Smṛtis because the grammarians distinguish the correct words from their incorrect forms with the help of memory; and also because they think that by using correct words merit is obtained in the next world. As grammar is regarded one of the Smṛtis from very early times, Jaimini also discussed its validity on Dharma in his chapter on Smṛtis पृ. मी. 1. 3. (see Kumārila's Tantravārtika on Jaimini 1-3-25 and the Pāṣaṇhika of Patañjali's Mahābhāṣya.)

निवृत्तनिवृत्तः। Etymological derivation and interpretation of the words are called निवृत्त. निवृत्त is a glossary of words.

शब्दः। Words are of two kinds, namely, वैदिक and लौकिक.

1. 18. तौ पदम्। According to the Naiyāyikas पद is a word with a meaning while grammarians consider it as सुप्तिष्ठन्तम्।

वृत्ति means प्रवृत्ति (शब्दप्रवृत्ति); and five kinds of Vrtti are recognized.

1. 22. असत्त्ववचना = अद्वयवचना लिङ्गसंख्यासदृशान्वयिनः।

This includes also चादि which is known as निपात or अव्यय. अव्यय is defined thus,—

सदृशं त्रिषु लिङ्गेषु सर्वासु च विप्रकृिषु।

वचनेषु च सर्वेषु यन्न व्येति तदव्ययम् ॥

1. 23. कर्मप्रवचनीयाः। This term applies to certain words in the प्रादि group. As these words are responsible for certain peculiarities in the construction of sentences, they are grouped separately. For the term of Karma-pravacanīya see Pāṇini 1-4-83.

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*[1. 3. इन्द्रोऽसि is attributed to Bhaṭṭamuktikalaśa in the Kavikanthābharana 5th Saṁdhi.]

1. 3. The object in quoting this verse इन्द्रोऽसि is two-fold; first, to name the six compounds in one verse and secondly, to compose a humorous sentence with the help of the names of these compounds. This verse is attributed by Kṣemendra to Bhaṭṭamuktikalaśa who is also known as the great-grand father of the poet Bilhana the author of the Vikramāṅkadevacarita (See. 18. 75). The reading of this verse in the Kavikanthābharana is as follows.

दिगुरपि सद्इन्द्रोऽहं यदे च, etc The reading preferred here:

द्रोहोऽसि द्विपुरसि च गृहे न ये etc is from the B Ms and the meaning of the verse will be this —The house holder says that though his family consists only of two members and a couple of cows, there is no reduction in household expenditure, he asks his servant, therefore, to work more in order that his labour may enrich him with a good quantity of paddy. This idea is not brought out by any other reading of this verse now available.

*[1 12 Cf एव हि ध्रुवो-बृहस्पतिरिन्द्राव दिव्य वर्षसहस्र प्रतिपदोक्तानां शब्दानां शब्दपारायणं प्रोदाय । नात जगाम । बृहस्पतिश्च प्रवचा । इन्द्राच्चेता । दिव्य वर्षसहस्रमभ्यनरात् । न चात जगाम । प्रियतद्विता दाक्षिणात्या (महाभाष्य-पस्पशा)]

1 17 शेषाश्च etc —These five kinds of words, when used in constructions according to special rules for their application, enrich the sentence. Here and in the next verse the word भाष्यार्थ denotes a sentence and it is not used in its usual signification of a verb.

11 21-25. Here, the author defines वाक्य or sentence which according to him is an arrangement of words capable of conveying to others the desire of the composer. The followers of Udbhata are of opinion that sentences have three distinct functions in expressing their meanings. These three functions, interconnect the meanings of words or पदार्थ and this connection is known as वाक्यार्थ. The connecting links of the words are supplied by the case-terminations or विभक्ति which are either present or absent at the end of the words as required by Samasa rules. उपपदविभक्ति is a case ending which is due to the presence of another noun such as the बहुषी, due to the combination of nouns वनं स्वस्ति etc. वारणविभक्ति is a case-ending which has direct connection only with the verb.

*[1 26 नमस्तस्मै No 7 of the शुभाषितावलि]

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1 1 The power, inherent in the words without case endings as in a compound, to express the sense of the omitted case terminations etc is what is called here the S'akti. In this verse, there are six words in the बहुवीहि compound and they retain the power of expressing अन्यपदार्थ with the meaning of one or the other of the six case endings from द्वितीया to सप्तमी e g विनस्ता शनव वस्तात् । सृष्ट्यात् लोकं यसी । प्रपन्ना समता वम् ।

1 5 In this verse also, the connecting case-terminations of the words वण्ट, दोषयित etc are supplied by the same words which retain

the power to express the meaning of the case-endings though they are absent in compound forms.

ll. 17-24 गन्धमिराण्—the noise produced by the churning of the sea. This variety of अवैकृत्यन्त is called सान्तर because verbs are here interrupted by nouns. The other variety known as निरन्तर is so called because verbs are not so interrupted. The root of the verb सरस्यसि in line 23 is not found in the धातुपाठ of Pāṇini. It may be, therefore, read as समस्यसि.

ll. 25-27. Bhojadeva in his S'ṛīgārāprakāśa (3rd prakāśa) states the same ten-fold division of sentences as found here and illustrates the different varieties with the same verses as are quoted here. He also enters into a very lengthy discussion which is mainly based on the two views held by the Ācāryas and Yāyāvarīya as stated here. The Ācāryas maintain that अनेकार्थव्यातवाक्य cannot be considered as one sentence when it includes several verbs, because one verb connecting some nouns constitutes a complete sentence. After advancing this view of the Ācāryas along with several authorities from Vararuci's Vārttika, Bhoja, following in the footsteps of Pāṇini and Patañjali, up-held the view of Yāyāvarīya as correct and denounced the view of the Ācāryas based on Vararuci's theory. Yāyāvarīya holds that there may be one sentence with many verbs provided that all of them are connected with nouns, and provided that the import of the sentence is one.

Cf. S'ṛīgārāprakāśa :—

गन्धु च निरन्तराख्यार्थं गन्धुपिताख्यार्थमेकार्थव्यातवाक्यताख्यातमित्यादयो वाक्यविकल्पा नोपपद्यन्ते । वाक्यवाचो हि मन्यते नास्त्येव निरन्तरो संबन्धः । तथा च त्रिपटिहः इत्यत्रातिशुचन-मनर्थकम् । समानवाक्यमभिप्रेतम् । इत्यतिशुचनं प्रस्तान्ते । नतोऽत्र वाक्ये द्वे विद्यन्ते स्य इति । एवं च वाक्यलक्षणे करोति—आख्यातं भाव्यवाक्यविशेषणम् ।

After advancing this theory with several authorities, Bhojadeva concludes thus :—

तदेवं सूत्रकारस्य भाव्यकारस्य च दर्शनेऽस्ति क्रियायाः क्रियान्तरेण संबन्धः । चार्त्तिकारस्तु गुण्यदन्ताशदेननिपातादर्थमाख्यातं भाव्यवाक्यविशेषणं वाक्यम् एतन्निपातमभिव्यक्त्येन संक्षिप्त-स्फारिभाषिणं वाक्यलक्षणमारभते । न च तेन संक्षिप्तो व्यसहारः सिद्धयतीत्युपेक्षते । तदुक्तम्—

निपातादिव्यवसार्थं साधेयं दत्तारिभिरिति ।

साहचर्यवर्षं तेन न सर्वं गुण्यलक्षणम् ॥

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1. 2. Cf. Ibid.—अपि च गुण्यवचनावच्छेदकस्वरूपेति ।

l. 9. Cf. Ibid.—ते च चैत्रे विकीर्णैलाकक्षोलीकेलयोऽभिलाः ॥

*[l. 10. चरन्ति चतुरम्बोधि. also in सरस्वतीकण्ठाभरण.]

l. 12. See Śrīngāraprakāśa for the other example:—

तमित्रावारयत्यनीं रथादवततार च ।

l. 13. गज्जी=a car drawn by oxen.

l. 17. Construe as यदमे=यस्या दंष्ट्राया अमे and यच्छ्रुतैः=यस्य देवस्य श्रुतैः ॥

गिरिगुडक='a ball' used in play.

l. 18. In this verse the verbal form भवतु should be added to complete the sentence.

*[l. 20. अभिमुखे मयि. (शाकुन्तल. II. 45.)]

*[l. 24. कियन्नामम् occurs also in सरस्वतीकण्ठाभरण]

*[l. 26. गुणवदुत्कृष्टं च वाक्यमेव वाक्यम् । Cf. वाक्यशब्दोऽयं गुणालङ्कारसंस्कृतयोः शब्दार्थयोः वर्तते । सामन 1-1-1.]

गुणालङ्कारास्त्वयुक्तमप्यधिकोऽश्वलम् ।

वाक्यमाश्रयसम्पत्त्या नेरुपेयामरुतम् ॥ भट्टेद्वयः ॥ Contrast with this the later developments in the definition of वाक्य.]

l. 26. After explaining पदवाक्यविवेक, the author concludes the topic and declares the result. A Kāvya, according to Rājaśekhara, is nothing but a sentence having Gūnas and Alāṅkāras. All early authors on poetics from Bhāmaha onwards have attached equal importance to both the words and their meanings, in the composition of a Kāvya. Rājaśekhara differs from them and holds that words alone are important in the constitution of the Kāvya. In this connection the definitions of Viśvanātha and Jaganāthapandita are noteworthy; because they also hold that sentences alone are the chief constituents of a Kāvya. Cf. वाक्यं रसात्मकं वाक्यम्. (Sāhityadarpana) and रमणीयार्थप्रतिपादकः शब्दः वाक्यम् (Rasagāṅgādhara.)

l. 27. Here Rājaśekhara elaborately discusses the point raised by Vāmana in his first sūtra वाक्यं प्राणमलङ्कारम्. He records all the arguments adduced by previous authorities for or against the view above stated. Three arguments have been advanced in this connection by those who wanted to denounce the merits of, and to state the disadvantages in the study of, the Kāvya. These arguments are: first, that Kāvya should not be

taught to any one because they contain several untrue statements; secondly, because they encourage immoral practices; and thirdly, because they give teachings on indecent practices. In support of these three arguments they quoted several examples from the Kāvya. Rājaśekhara refuted all these hostile views on the Kāvya and proved that the study of Kāvya is irreproachable in every way because of its special merits.

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ll. 1-4. स्नेह=moisture. Here the poet has employed the figure of speech known as अनिश्चयकि in describing the fame of a king.

ll. 5-9. Here also अनिश्चयकि is employed in describing the army of a king. The word पातालनाड is also used by Vāmana. (See Kāvyaśāṅkārāsūtra 1-3-23.)

ll. 10-14. The words पाताल and गुह्य are used here to indicate the imperfection of नार्तो and पुराण in stating real facts. The word अन्वयाद्गन्त should be pronounced with the काङ् (intonation) which indicates interrogation.

l. 15. The reading in this line is defective in all MSS. It may be emended as:—

नाल्ललमलि किञ्चन कल्पे स्तुत्यर्थमर्थवादीऽयम् ।

*[l. 17. पुष्पिणी. ऐतरेयब्राह्मण 7-15-2. (33-3) छतपथब्राह्मण. 15-19.]

l. 17. This yk occurs in the शौनःशेपाख्यान where Indra advises Rohita, the son of Hariścandra to wander again in the jungle, and this the boy actually did. This rk is in eulogy of the wanderer.

शेरे=शेरते । प्रत्ये=प्रकृष्टे तीर्थक्षेत्रादिमार्गं ।

Here wandering is praised in order that Rohita may be tempted to accept this novel career. It is, therefore, called प्रशंसावचन which may contain untrue statements also.

ll. 19-23. This is also another प्रशंसावचन which praises grammar as superior even to Vedas. In this connection the Vedic view of Arthavāda is noteworthy. Vedic scholars are inclined to think that the chief object of अर्थवाद is only to praise the action prescribed in the form of विधि or निषेध in order to attract the performer; and,

therefore it does not matter if the Arthavāda contained some untrue statements also

ll 23-24 This verse is quoted by Patanjali in his Mahābhāṣya (Pāṣṣāṇhika) to show the utility of studying grammar. The commentator Kātyāyana of वात्स्यायनोपनिषद्ब्रह्मसूत्रोक्तं मन्वादिषु तस्य श्रुतिरनुमादिवास्ति । एकं शब्दं सम्मग्नं हतं युः प्रयुज्य स्वर्गं लोके कामधुम्नयति' इति ।

*[pp 25-26 l 16 From महाभाष्य पृष्ठपञ्चाशत्]

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ll 1-16 All these lines are quoted here from the Mahābhāṣya of Patanjali, under the name Gonardīya. Here, it is said that one who speaks in words, which are grammatically correct, enjoys success in the next world, while the other whose speech is ungrammatical is contaminated or polluted. The sentence विषम उपन्यास which is found in the Mahābhāṣya after the words गृह्यत इत्युक्तम्, is omitted here. In the verse यदुन्मत्तवर्णात्, etc. a question is asked. If ordinarily wine cannot bring heaven to those who drink it, how can it do so when drunk in Sautiamaṇiyaga? This is one of the arguments advanced by atheists to challenge the testimony of the orthodox. Read प्रमत्तगीत एव । तदुन्मत्तवर्णात्

ll 17-18 *[गुणानुसारात् also in वरसूक्तिकथनम्] Also quoted in Śrīngaraprasāda

l 19 On moral grounds also the Kāvya is injurious and should be discarded

l 20 Read विभासकर्मिणी This verse is attributed to Vājaka in the Śāṅkhyaśāstra, and it is also recorded in the Subhāṣita-bhāṇḍagāra under the heading of शतश्लोकाः । The reading in the 3rd पाद also is found there as अनिर्दिष्टा which is better fitted than the reading अमाग्न निमित्तम् found in the text

l 25 A similar explanation is given by Vātsyāyana while concluding the chapter on वारदारिकाविरण of the Kāmasūtra where immoral practices are described

cf चतुर्विधं शास्त्रं योऽपि वारदारिकाविरणं कुरु ।

न याति छटना वधिर सदायन् प्रति शास्त्रमिति ॥ ५० ॥

पाभिकवाप्रयोगाणामपावानाथ दर्शनात् ।
 प्रमाणयोश्च वैलोक्याच्चान्वरेपारदारिकम् ॥ ५१ ॥
 तदेतद्वारण्युत्तर्यमारब्ध श्रेयसे नृणाम् ।
 प्रपानां दूषणायैव न विहेयो ह्ययं विधिः ॥ ५२ ॥

Kāmasutra 5 6 ॥

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*[काव्यमव्यो No 171 of चार्द्धधरपद्धति । रयाता No 161 of सुभाषितावलि,
 attributed to भट्टमोविन्दस्वामी ।

cf महीपते सति न यस्य पार्श्वे कवीधरास्तस्य कुतो यशासि ।
 भूपा नियतो न बभूवुष्यां नामापि जानाति न वोपि तेषाम् ॥

विक्रमाद्वचन 1-26]

ll 3-4 In addition to this, the statements of Dandin (Kavyadarsa 1-5) Bhamahā (1, 6-8) and Rudrata (1, 4-13) may be noted

l 19 प्रसीध = window

ll 27-28 Yayavariya holds that if this kind of description is a taboo in the Kāvya, the objection will hold good even in the case of the Vedas and the Śāstras the study of which in consequence should be abandoned

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*[l 2 उपरि च परीक्षित ना न दुर्भारि मन्वथा ।
 सर्वाहमस्मि रोमशा गुणधारीणांमित्रादिका ॥

हृदये, २ १ ११ ७

निवृत्त २ ४ २]

l 4 Śringaraprakāśa of Bhoja reads प्रकाशधवल यस्या instead of यस्या प्रसन्नधवलम् ।

Adhyāya VII

l 10 पाठप्रतिष्ठा or settling the reading is taken up after the पदवाक्यविवेक according to the list of subjects given in the first chapter This order seems logical inasmuch as instructions on the reading of sentences are given after indicating their nature in previous chapters

ll 11-17 Sentences are again classified here according to the sect to which the speaker belongs, such as the *brāh* or *śīva* or *śaiva*. This classification should be known by the reader as it is a part of his education. Rajasekhara, in writing this chapter, seems to have drawn his information mainly from the *Vayupurāṇa*. Bana, in his *Harsacarita* and Kadambari mentions this *Purāṇa*, and the *Sarasvateya* cult which is inculcated in the *Harsacarita* and the *Kavyamīmāṃsā*, is chiefly derived from the same *Purāṇa*. Rajasekhara in his description of the five kinds of speech also seems to be indebted to the *Vāyu* and other *Purāṇas*. This group is named as *Brahma* and is divided into five classes *śāyambhu*, *śr̥ṣṭ*, *śāy*, *śāyī* and *śāyīṣṭ*. This classification actually appears in the *Vayupurāṇa* (chapter 9) though the definitions and illustrations of these five kinds of speech are not found in it. Through this classification, Rajasekhara seeks to trace the origin and development of human speech.

ll 19-23 Here two kinds of speech *śāyambhu* and *śr̥ṣṭ* are differentiated. The first is *śāyambhu* or the primitive speech in which neither the ideas follow in their logical sequence, nor the language appears to be refined, though it is able to express all objects, and even go so far as to describe the methods leading to salvation. *Svayambhū* is supposed to be the originator of two kinds of speech, one in the form of the *Vedas* is the earlier, while the other known as *śāyambhu* or the primitive speech is the later. The *śr̥ṣṭ* speech is more refined than the *śāyambhu* and in it both the logical sequence and skill in composition are noticeable.

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l 1 The next stage of development is represented by the speech attributed to the *Rṣis*. In this speech sentences have more nouns and case-terminations than those previously described, and their import finds a ready expression. But this speech is invariably connected with some *Mantra*.

l 3 The next stage in linguistic development is represented by the speech of the *Rṣis* in which there is a great volume of short sentences full of *Ni* *itis* without any case terminations. But in this speech there is frequent use of words found only in the *Vedas*.

l 5 The fifth or the last stage is represented by the speech

attributed to the Rṣiputras : This is difficult inasmuch as there are words which cannot be definitely separated, and therefore, the import of the sentences becomes doubtful, thus making their meanings obscure. In this speech, there may be frequent use of Yamāha, Anuprasa and other Śabdacītras Śleṣa, etc

ll 8-15 After explaining the different stages of human speech, Rājasekhara proceeds to characterise the various grades of development in divine speech which seem to be purely imaginary and fanciful. The creator in the beginning of creation taught a language to his 64 disciples Brahma and others and this speech was known as the Parameśvara or Divya. This speech was adopted by the different grades of divine beings and practised according to their capabilities. The Pisacas and Apsarasas are represented to be using the Divya language in their lands, but they are nevertheless allowed in the Sanskrit drama the use of two other languages namely the मृतमया and the ऋतमया respectively

l 16 The original language दिव्य or परमेश्वर which is spoken by divine beings is divided into four different classes, representing the four styles of writing वैकुण्ठ etc Yoginis are probably the female attendants of Śiva or Durgā and their language is here represented by the word योगिनीपद. The female magicians, such as Kamandakī Kapalakundalī etc described, for instance in the Mālatīmādhava may also be represented by the word Yoginī. It is, however, noteworthy that these four speeches generally resemble the four Rūpīs वैदमी गीरीया पायली and लटीया respectively

*[l 20 यषद found in सुदुर्लभमूल and सरस्वतीदण्डभरण]

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l 15 योगी-दर्शन=mirror of saints. Best saints also obtain the knowledge of their own self in His presence

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ll 1-4 The main headings under which language is divided, are three Brahma Śaiva and Vaiṣṇava. Under Brahma speech are included the dialects of the Rṣis and their followers, while under Śaiva are mentioned the dialects known as Parameśvara or Divya. Now, the dialect coming under the Vaiṣṇava or the Mānuṣa form of speech is dealt with. This form of speech is chiefly needed for poets of classical literature. Though Rāja

śekhara is primarily concerned only with this third variety of speech, he mentions nevertheless the first two kinds of speech, namely, the dialects of the primitive sages and divine beings, because he wanted to show the different stages of linguistic development and also because these are employed by dramatists in their dramas

*[11 5-25 वैदर्भी गौडीया cf सा तथा वैदर्भा गौडी पाष्ठाढी चेति । वामन 1 2 17

काकुर्वेकोक्ति etc cf

विस्ववृद्धिनमायादक्षिण खरविज्ञेयवो भवति ।

अर्थान्तरप्रतीतिपेक्षासौ काकुर्वकोक्ति ॥

रुद्र-काम्यालङ्कार 2-16

cf also काकुर्वेकोक्तिस्त्वल्ङ्कारत्वेन न वाक्या । पाठधर्मत्वात् । तथा चानिप्रायवान् पाठधर्मे पाङ् । स वधमलङ्कारी स्वादिति यायावरीय । शुभीभूतव्यङ्ग्यप्रमेद एव चामम् । शब्दसुष्ठवेनार्थान्तरप्रतीतिहेतुत्वात् ।

मदाह व्यङ्गिकार —

अर्थान्तरगति वाका या वैधा परेदश्यते ।

सा व्यङ्ग्यस्य शुभीभावे प्रकारनिमग्न्यतिता ॥

सा च काकुर्वेधा—साकाङ्क्षा निराकाङ्क्षा च । वाक्यस्य साकाङ्क्षनिराकाङ्क्षत्वात् । यस्मादादयात् यादृश सङ्केतमन्वेनार्थं प्रतीयते न तादृश एव, नि-तु न्यूनाधिक प्रमाणवलेन निर्णययोग्यस्तद्वाच्य साकाङ्क्षम् । तद्विपरीत निराकाङ्क्षम् । यत्तु गता ह्याकाङ्क्षा वाक्ये उपपद्यते । सा च प्रकरणवशात् स्थियते । विशिष्टविषय च य तस्यास्तत एवावसीयते ॥ हेतुचन्द्रिकायास्तु शासन V

साकाङ्क्षा and निराकाङ्क्षा cf द्विविधा काकु । साकाङ्क्षा निराकाङ्क्षिति । वाक्यस्य साकाङ्क्षेति । नाट्यशास्त्र chap't 17, also सरस्वतीकण्ठभरण 2-56 नवजलधर चिन्मोक्षशीप IV I]

11 5-8 Vamana mentioned three Ritis But Rudrata who flourished later added a fourth and called it Latija. After him came Rajasekhara who, though conversant with Rudratas view, did not accept the Latija Riti, but followed Vamana in this respect. The reason why Rajasekhara ignored the view of Rudrata seems to be that he did not see any necessity of acknowledging a separate Riti beyond Pancha, probably because the definition of Rudrata which is given below, did not convince him of the necessity

द्विविधा पञ्चाढी ण्ढीया यद्य सप्त च यावत् ।

(K A 2-5)

The three Ritis and the different Kakus form parts of instruc-

tion on reading. The reader should observe these Ritis with proper intonations on the Kikus while reading poetry, so that the meaning may be readily understood by the listener.

1 10 Kakuva-krokti is one of the S'abdalankaras according to Rudrata. Yajavalkya disagrees with him, but follows the definition of Ānandavardhana who seems to think that Kaku is a variety of intonation which serves to bring out only that sense of a passage, intended by the authors to convey, and no other (For further information, see pp 212-213 of Dhvanyaloka and Locana)

1 15 Again, a sentence may be used with two varieties of Kaku, namely साराह and निरासह. In such cases the question raised by the first Kaku will be answered by the second. The verse यदि मे वदन्ता etc is an example of this kind. Here, a Nayika replies to her friend who had put a question as to whether her lover could be made sympathetic towards her by the Duti whom she had sent. The reply of the Nayika is with आक्षेपमन्वयः and, therefore, is साराह. आक्षेप is denoted by the कटु which bears an express censure on the Duti who had become faithless to her.

The same verse may also denote विधि and, therefore, become निरासह. Vidhi is indicated in the sense that in case the Duti faithfully carries out her wishes the Nayika will certainly be drawn towards her (Nayika).

1 18 प्रश्नार्थः. The verse गतं त्वं काले etc is found in the Bala-ramayana of Rājasekhara (3 2). This verse may be interpreted with two kinds of Kaku, namely, प्रश्न and उत्तर thus making it both साराह and निरासह. In this verse an eagle tells his wife that those days when Ravana was everywhere successful are gone, and that evil days have dawned on him so that his enemies are crowned with success. Here two different intonations on the part of the speaker on the words गतं and वर्तते will indicate both a question and its answer.

1 21 वितर्क etc.—The third and last variety of Kaku is illustrated in the verse नवतुल्य etc. Each pada of this verse will be read differently with two Kikus denoting doubt and decision, and thus make the sentence both साराह and निरासह.

1 26 These three Kakus each with two varieties are invariably

connected with one another. There are, besides, other varieties of Kāku but they may occur without any definite relation amongst themselves.

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*[I. 1. सुप्यञ्जसन वेणीसहार 1-12]

ll. 1-4. The first three lines in this verse have the Kāku denoting अञ्जुवग्न while the last line indicates अनुवग्न. It may be noted here that the two ideas expressed by the two Kākus are not interdependent.

*[I 5. मन्त्रमे वेणीसहार 1-15]

ll. 5-8 Here first three lines have the उपहृत् Kāku by which the real intention of the speaker is revealed, though it is quite contrary to the sense expressed by the lines. The Kāku denoting अनुहृत् is found in the last line, and here also in reality, the speaker does not intend to live पश्चि as he says

ll. 10-13. This is a verse with three kinds of Kāku. Here each line contains three Kākus, namely, अवधारण, अपहृत् and अनुशोचन. The words सेव have the Kāku of अवधारण, नो वरहक etc have the अपहृत् Kāku, while the whole line must be read in a way so as to show अनुशोचन of the speaker

*[I. 14. उच्यत (किरत 9-89)]

ll. 14-17. In this verse four kinds of Kāku are expressed. They are quite different from one another and have intonations on four small sentences contained in this verse. By these four Kākus ईदृ, प्रतिवेपन, औत्सृश्य and निवेद are expressed in the four sentences, one following the other in sequence.

ll. 18-19. For the continuation and context of the verse उच्यत etc. see Kīrātārjunīya 9-10.

किं मतेन न दि गुणमुपैतुं व द्वये सुखमयामिति ज्ञानः ।
योपितामिति कथामु सयेवं कालिभिर्वन्दुविषा वृत्तिस्ते ॥

The different varieties of Kāku with the same illustrations are also found in the Ś'rngāraprakāśa of Bhojadeva (Prakāśa VII) and in the Bhāvaprakāśana of Ś'aradatanaya (GOS. ed. p 146). both of whom seem to have drawn their information on Kākus from the present work.

I. 20. The further portion of this chapter shows the importance of the knowledge of Kāku for a clever reader.

I. 21. सत्त्वामिनव=historionics of Sāttvika and Āṅgika.

I. 23. The accents in Vedic Mantras, and changed accents in compound words for the purpose of obtaining different connotations from the same words, according to the rules of grammar, may be called the Kākus of the Śāstras.

I. 25. The Kaku not only reveals a different sense from the ordinary meaning of the words, but also trains the reader in historionics in order to enable him to express the different senses conveyed by the words.

II. 26-27. Here Rājasekhara praises the poet or the reader who is able to use appropriate Kākus either in his poetry or in reading. But Ānandavardhana is, however, inclined to characterize such Kāvya as inferior or गुणभूतवद्भ्य because in this Kāvya the suggested ideas are expressed by the Kāku. (see Dhvani pp. 212-213). The substance of Dhvani is held by Ānandavardhana as the best form of poetry; but this theory of Dhvani is not recognized by Rājasekhara in spite of the fact that the theory was well known in the field of literary criticism even before the 9th century A. D.

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*[For the वाङ्म and वाङ्मण cf. भरतनाट्यशास्त्र chap. 17. वाङ्मणविधान,]

II. 1-2. Here it is said that mastery in the art of reading Kāvya can be obtained only by those persons who are highly cultured. The author even goes further and states that the art of composing poetry appears to be quite easy when compared to its reading.

II. 3.-4. Like the art of singing, the art of correct reading is not obtained in one birth, but it is the result of experience in many previous births.

II. 7-8. Here is given an account of the different intonations for reading different types of poetry.

प्रसन्नः The portion of poetry where the Guṇa प्रसन्न is found. Daṇḍin defines प्रसन्न as प्रसिद्धार्थम्.

तद्विरोधिनि । ओन्स् is the Guna opposed to the प्रताड्, and it is defined by Dandin as समासभूयस्त्वम् । While reading this kind of poetry the intonation should be of the तर variety

॥ 9-12 In these two verses an account has been given of good and bad forms of reading

*[1 15 यथा-पात्री हरेत् found in Panini's and Yajñavalkya's Śikṣas,]

॥ 25-28 From here onwards Rājasekhara gives the different methods employed for reading the Kāvya by men belonging to different countries of India. The people who reside in the countries east of Benares, read Sanskrit well but their reading of Prakṛta is very bad

*[1 27 मङ्गलं विज्ञापयामि quoted in सरस्वतीकण्ठाभरण 2-14 मङ्गलित्वादिना निश्चयानुवादेन गौडेयु प्राकृतानीचिह्न राजसेखरेण व्यनितम् ॥ खेधर ।]

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॥ 1-2 Here also the reading of the Gṛndas meets with unfavourable criticism as it does not conform to any of the rules of reading. The reading पाठ is suggested here instead of पाठी owing to the nature of the adjectives नास्तिरह etc. the word पाठ is to be taken here to mean something belonging to a Brahmana

॥ 3-4 Kainatas are criticized here as they are always fond of using the letter 'ta' everywhere without paying any attention to the Rāsa or Ruti or Guna in the poetry they read

॥ 5-6 वाक्यमना - knowing that it is poetry

The reading of the Dravidas is said to be always accompanied with music whether they read poetry or prose or Campu

*[1 7 पठति स्तम्भं cf

शृण्वति तदम लता प्राकृतं संस्कृतद्वयम् ।

अपभ्रंशेन वृण्वति खेवं नाम्नेन वृण्वति ॥ सरस्वतीकण्ठाभरण II 13

cf यवोति किल संस्कृतस्य मुद्रया जिह्मसु यमोदते

यत्र श्रोत्रपथान्तरिणि कटुर्मावाक्षराणां रसः ।

यद्य चूर्णवदं गदं रतिपतेस्तप्राकृतं यद्वचः

स्वौ गदो लिताति पदं मुदती र्द्वेर्निमेषवन्तम् ॥ Ibid II 16

गौडया संस्कृतस्या परिचितस्त्वय प्राकृते लाटदेया

सापञ्चस्ययोगा संस्मरन्मुद्रपङ्कगन्धनराध ।

Most of this chapter is quoted in Hemacandra's *Kāvyañusāsa*-*sana-viveka* and Vāgbhaṭa's *Kāvyañusāsa*. Not quite of this but of a similar type, are the various *Paricayas* in the fifth Sandhi of the *Kavikāṭhābharana*. Vinayacandra in his *काव्यशिखा* mentions तर्कपरिचय, व्याकरणपरिचय, चाणक्यपरिचय, धनुर्वेदीय (the quotation is the same as one in the *Kāvyañimāṇsā*, ॥ दक्षिणापाङ्ग०) उत्पत्त्यसंयोग (quotation is the same as in the *Kāvyañimāṇsā*, उन्नी यदि व्योमि). भारतपरिचय, रामायणपरिचय, मोक्षोपायपरिचय, आत्मज्ञानपरिचय, धातुवादपरिचय, पुरुषलक्षणपरिचय, धृतपरिचय, विग्रपरिचय, वृक्षपरिचय, वनेचरपरिचय, भक्षिपरिचय, विवेकपरिचय, प्रसन्नपरिचय, दृष्टिपरिचय, पैद्यपरिचय, शास्त्रपरिचय, धनुर्वेदपरिचय, राजलक्षणपरिचय, नुरगलक्षणपरिचय.]

II. 1-5. काव्याद्येनोनयः ।

The sources of the theme of poetry are detailed in this chapter according to the classification scheme given by the author in the first chapter. The faculty of discovering an appropriate theme for poetry after examining these sources is called *Vyutpatti*, and this has already been dealt with in the fifth chapter. The early writers on poetics mentioned these sources as *काव्याङ्ग* or limbs of poetry, and they advise the poets to be sufficiently conversant with them. But this list of 12 or 16 sources adopted by Rājasekhara is not found in any of the earlier works. Among the lists given in the early treatises, the list of Vāmana seems to be fairly exhaustive and to the point (see 1, 3, 1-20). Rudrata's list is almost similar to that of Bhāmaha (1-9) and is given below :—

उन्नीमावरणकलातीवस्मितिषद्वदायविज्ञानात् ।

गुणयुक्तविषयो व्युत्पत्तिरियं समासेन ॥

(K. A. 1-18.)

Rudrata holds that there is nothing in the world of words or things which cannot be made use of in poetry, and, therefore, the poet must be conversant with all varieties of subjects. Rudrata says:—

विस्तृतसु विषयस्तान् इह वाच्यं न वाचकं लोके ।

न भवति यत्काव्याङ्गं सर्वज्ञस्य ततोऽन्यथा ॥

(K. A. 1-19.)

On this point compare Bhāmaha:—

न न शब्दो न तद्वाच्यं न न न्यायो न सा कला ।

जायते दक्ष काव्याङ्गमरो मतो महान् कवेः ॥

(K. A. 5-4.)

Also Bharata's Nāṭyaśāstra :

न तत् शानं न तत् शिल्पं न सा विद्या न सा कला ।

न स योगो न तत् कर्म नाप्येऽसिन्धुः दृश्यते ॥ 1-117.

But Daṇḍin in his Kāvyaadarśa condensed the same idea in a remarkably short sentence: श्रुतं च बहु निर्मलम् । 1-103.

Later writers on poetics, such as Abhinavagupta, Maṃmaṭa and others followed the same list and illustrated each point in the same way as Rājaśekhara did. (See commentary of Abhinavagupta on the above verse of Bharata (G.O.S. ed. p. 42) and the Kāvyaaprakāśa 1-3).

*[l. 6. उर्वेदी. (शतपथ. 5-1-2)

l. 11. यदेतन्मण्डलं Cf. महाभारतपर्वणिषत् XII. 2;

l. 15. एतच्चत्. सूर्यशतक. 89.]

ll. 17. Construe and translate:—अथ वेदवेदी समग्रः वर्गः यं वेदमित्यमथ वेद=this entire group of people who profess to know the Vedas acknowledge him who is the embodiment of the three Vedas: सः सूर्यः यः ध्रियेऽस्तु ।

*[l. 24. इह प्रयच्छ (विक्रमोर्वशीय. IV. 17.) Cf. वाक्यपट्टना । यथा-इह etc. इयं पूर्वशास्त्रनिबद्धस्योत्तरार्थस्य तदर्थानुवादिनाऽपि श्रुतार्थाविरुद्धेनैव वाक्यतयैव घटित-त्वाद्वाक्यपट्टना । सरस्वतीकण्ठाभरण. 11.]

ll. 22-25. In this verse quoted from the Vikramorvaśīya, the king Purūravas requests a swan to return his beloved उर्वेदी as it had misappropriated her graceful gait of walking. To accuse the swan with a charge of the theft of his beloved, Kālidāsa quotes Nārada where it is said that a person can be charged with the theft of the whole property when a portion of the stolen property is actually found in his possession.

Cf. यथाऽहं नारद.—अनेकार्थाभियुजेन सर्वदम्भापन्नविना ।
विभाषितकदेनेन देयं यदभियुज्यते ॥

(Jinātaraṭhāna's Vyavahāramātrikā: Memoirs of A.S.B. p. 311.)

निन्दुते त्रिभिर्नैकमेव देवमिति ।

दास्यः सर्वं कृषेण्ये न प्रचक्षति विवेकिनः ॥

(Yājñavalkya.—Vyavahārikag 1a 20.)

एवमेवमिति नृपेन सर्वं दास्यः ॥ Gautamaśmṛiti.

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*[1 1 न स सञ्जित (उपनिषद्-विचिन्वासाण्ड 34-18)

] 3 मद (जानकीहरण XII 36 The first half reads as
पद नवैर्द्वयवत्तेन लम्बित विद्युज्य पूर्वं समयो विद्युद्यताम् ॥

] 7 हिरण्य from अमिपुराण ।]

] 7 Cf Vayupurana chapter. 67 —

हिरण्यकशिपुर्देव्य श्लेष्मिणीत पुरातनै ।

‘राजा हिरण्यकशिपुर्वा यामासा निषेवते ।

तस्यै तस्यै दिशे देवा नमस्कृन्महापति ॥’

[1 9 स सञ्जित (माप 1-46)

] 21 सामान्यवाचि quoted anonymously in हवी इवचनसमुच्चय
(No 270) }

Il 19-24 प्रमाणविद्या includes, according to Rāṣaśekhara, not only the three Vedic schools of philosophy but also the other heterodox schools, such as the Bauddha, Ārṣhata and Lolayata which are taken as पूर्वपक्षतर्क on p 4 I 17 of this work. The Mimamsa has been separated from Tarkas on the ground that this school does not adduce any argument against the injunctions of the Vedas, while the Tarkas attribute greater importance to rational arguments than to Vedic injunctions. The word Mimamsa also means पूजितविचार, or in other words discussions conducted on the assumption that the Vedas are of superior authority while decisions arrived at by mere arguments are called Tarkas. Hence नीमावा and तर्क are classified as different Pramanas. Mimamsakas believe that a word at first means an entity in general and the particular thing meant by the speaker is understood only when it is connected with the meanings of other words in the same sentence. See Jaimini's Sūtra आकृतिस्तु क्रियार्थे वात् । 1-3-83. Here आकृति is taken as सामान्य or जाति which each noun signifies. See, Kumārila's definition of आकृति

जातिमेवाकृतिं प्रादुर्ग्यक्रियाक्रियते यथा ।

सामान्यं तच्च विष्णुनामेकमुदिनिषयनम् ॥ ३ ॥

तस्मिन्मिन्न न यत्किञ्चित्तामान्य शब्दगोचरम् ।

सर्व एवेच्छतीत्येवमविरोधोऽस्तु वादिनाम् ॥ ४ ॥

Slokavarttika—Ākṛtivyāda

see also—

अभातरितसामान्यविशेषेषु हि द्वयम् ।

सामान्यवचनं शब्दो जायते सप्तभावस्य ॥ २७-२८

Ibid Sambandhaśeṣavāda

Among the Mimamsakas, the followers of Kumāṛila are called अभिहितवादिन् because they hold that a word in a sentence is capable only of expressing its meaning, while its connection with the meaning of other words is decided on seeing the nature of other words in the same sentence. But the Prabhākara school of Mimamsa believes in अवितानिधानवाद and holds that the meaning of each word is अवित or connected with others. According to this school also अवितसामान्य is the expressed meaning of the word, while अवितविकेष is the meaning derived by its connection with other words.

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*[11 नास्तो (गीता 2-16)]

11 1 G The Sāṅkhyas are called Sāṅkhyavadins while the Naiyāyikas call themselves as Asāṅkhyavadins, and the two schools are therefore opposed to each other. The theory of सत्त्ववाद is that the effect produced by a cause is not entirely different from the cause, and that the effect also always exists in the cause. Similarly, the cause of an effect does not entirely disappear after the production of the effect, but it exists in the form of that effect. This may be illustrated by the instance of gold and golden ornaments.

नास्तो विद्यते भाव = a thing that does not exist cannot be produced

नाभावो विद्यते सत् - the existing one (cause) does not perish (after producing the effect)

In the verse य एते etc the same theory is illustrated on the analogy of the earth and earthen vessels, thus showing that the effects are not different from the cause which in this case is earth.

*[19 किमीह किं वाय (महिम्न स्तोत्र 5)]

11 7-12 For Rājasekhara's conception of the existence of Īśvara and his creation of the world see Nyāyasūtra of Gautama 4 1 19 21, Nyāyavarttika of Uddyotakara on these sūtras Nyāyamañjarī of Jayantabhaṭṭa pp 190-204 and the Prasāsta padabhaṣya on Kanadasūtra pp 48-49. Regarding the देव्य of Īśvara the following verse is quoted by Udayanācārya in his Kusumāñjali fifth śabaka —

सर्वसृता वृत्तिरनादिबोध सत्तत्त्वता निवृत्तमल्लस्यति ।

अनन्तरादिश्च विभोर्निविष्टा यदाहुस्तानि महेश्वरस्य ॥

ll. 13-18 The Vyūhānavādins among the Bauddhas do not believe in the existence of the objective world except the Vyūhāna. According to them, therefore, words cannot denote any outward object, but produce a momentary effect and transmit the idea of the speaker to the minds of his hearers. The view of the Vyūhānavādins has been clearly explained by Śāntaraksita and Kamalasīla in their works *Tattvasaṅgraha* and its *Pañjika* (GOS. Nos. 30-31)

cf. विवक्षानुमितिश्चिद्व्यपकारं वागमभवत् ।

व्यवस्यतो प्रवृत्तिष्वेकदेवासम्मतं पुन ॥

Tattvasaṅgraha. p 290.

Kamalasīla quotes a line from an earlier work in support of this view.

अन्ये त्वाहु —‘अर्थविवक्षा शब्दोऽनुवाचयति ।’

यथोक्त—‘अनुमानं विवक्षया शब्दादन्यत्त विवक्षे ॥’

Tattvasaṅgraha. p 289.

This view is illustrated by the verse *भवतु* etc., in which the same words such as न न न ममसा etc., spoken by a lady at one time convey *निषेध* or denial, while at another her acceptance, according to circumstances

ll 19-23 Lokāyatikas or the atheists do not recognise the soul or Ātman who may enjoy the fruits of his action either in heaven or in hell after death. They also hold that the Vyūhāna or consciousness found in living beings arises out of a combination of the five elements, in the same way as a few ingredients produce wine. This theory of the atheists also is quoted and refuted by Śāntaraksita in the *Tattvasaṅgraha*

cf. तस्मादतविशेषेभ्यो यथा शुचिपुत्रादिकम् ।

तेभ्य एव तथा ज्ञानं जायते व्यज्यतेऽप्यथा ॥

॥ 520

साधिविन्सका = those who meditate on the Supreme Being

ll 24-25 The soul, according to the Jains, is the doer and enjoyer of all actions and is of the same size as the body. They also consider the fatality of the body or Ātman in case the size of the soul is acknowledged as either smaller or larger than that of the body. This is what is shown by an example in this verse

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1 3 सवपायदवात्=because it is fit for all kinds of cultured associations' The word Parsada may refer to the Vedic Sutra literature belonging to several paṇsads as well. The Pratisākhya works are included in the Paṇsada literature. The word generally means grammatical works affiliated to the Vedas. See Nūla 1 17 and the Pratisākhya section of the History of Ancient Sanskrit Literature by Max Muller (p 68-70)

11 7-9 समयविद्या=religious doctrines

The terms घोर, घोरतर, ब्रह्म, विद्या, वज्र and परपरपर refer to the different tenets of the doctrine of the Sāyites

11 10 13 That the Paucaratia doctrines are based solely on the theory of the four Vyūhas of प्रयुक्त अनिरुद्ध सङ्गण and वागुदेव is explained here in detail

रादेवज्ज=the sufferings both mental and physical

11 14-17 The Mahayana School of Buddhism enjoins that the Bodhisattva should have great compassion for the suffering humanity and should not receive emancipation, though fully entitled to it until the whole creation is delivered. Further, the Bodhisattva is required to work continuously for the emancipation of living beings by sacrificing his own merits, and taking the consequence of all bad actions done by others on himself. This theory of the Mahayanists and the description of the सुखावती heaven, which is above the ten Bhūmis are the subject-matter of this verse कलिकुलप etc. Kumārabhātta quotes the same verse in his Tantravarttika and attributes its origin to Buddha (Tantravarttika 1-3 2). The Hinayanists on the other hand, possess no such compassion for the suffering humanity as Mahayanists do, and they desire emancipation only for themselves. In this verse the methods of a Mahayanist Bodhisattva are described. For further information on the two Yānas of the Buddhists compare Tattvasaṅgraha (p 872)

ये तावज्जात्यादिदुःखोपीडितमानसाः ससारदुःखसमनसः तदुपशममात्मनः प्रार्थयन्ते तेषां श्रावकादिबोधनियन्तानां समासाङ्गमेव नैराभ्युपगमनार्थं विनिमित्तम् ।

ये तु गान्धर्वोपाग्रहस्यैव परहितकरणैवाभिरामाः सुस्वारादिदुःखत्रितयपीडितः तदुदेक्ष्य कृपापरतन्त्रतया तदुःखदुःखिनः क्षामन्ति व्यपेक्षमपास्य सत्त्वानेव ससारिणः आत्मवेनाभ्युपगता तपरित्याग्य प्रमिदधते तेषां चरुवैव भावना प्रवृत्तिनिमित्तम् ॥

l 18 राजसिद्धादयः—The three S'astras of Artha, Natya and Kama are mentioned here as of interest only to the royal personages, because it is only the kings who are able to practice, follow and appreciate the doctrines enunciated in these Sastras

*[l 19 शम-वायाम्ना (चालिमास्य 1-24)]

ll 19-22 This verse of Rājasekhara has also been quoted by Abhinavagupta in his अभिनवभारती while commenting on the verse of Bharata न तज्ज्ञान, etc see Abhinavabharatī (G O S No 86 p 42)

For an explanation of this verse, compare the शम-वायामि- chapter of the Arthasastra of Kautilya

शम-वायामौ योगक्षेमयोर्वेदि ।
 कमरम्भाया योगरायनो-शमम् ।
 कर्मफलोपभोगानां क्षेमारायनं शमम् ।
 शम-वायामौ योगक्षेमौ ॥ etc

वायप = 'intention of declaring a war' In this verse Rājasekhara exhibits his special acquaintance with the Arthasastra of Kautilya

ll 23-26 This verse shows that the author was fully conversant with the contents of the Nāṭyaśāstra, for, he describes not only the dancing postures, but also explains such technical terms as सम्मितलय etc which pertain to the science of music of Nāṭyaśāstra

अङ्गभूता हि तालस्य यतिपाणिन्या स्मृता ।
 त्रयो लयास्तु विज्ञेया ह्यनमभ्यविलम्बिता ॥

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*[l 2 मण्डौ मन्दरतस्त cf शमस्त 2 l 3, 9 and 13]

l 2 मन्दर = 'from the Mandara mountain' or 'one with dissimilar conjugal affinity'

मन्दर = from the war or 'one with similar conjugal affinity'

ll 3-9 Poets are here advised to mix freely with common folk in order to be acquainted with their mode of life and expression The mode of life is generally recognized as of two varieties

the cultured and the uncultured : How the uncultured folks behave and how they express themselves are treated in these two verses

सुटितपिठरी=cracked pan

Here an uncultured woman talks to her lover regarding the changed treatment she was getting from him of late. The following may be cited in this connection as a contrast to illustrate a refined address on the same subject

पुराऽभूदस्माकं प्रथममभिनिष्ठा तनुरीय
ततो नु त्वं प्रेमानहमपि हताशा प्रियतमा ।
इदानीं नायस्त्वं वयमपि फलत्र विमपर
मयाऽऽप्तं प्राणानां कुत्रिश्चरदिनानां फलमिदम् ॥

In the second verse इधुदण्डस्य etc. a popular mode of expression is illustrated while describing the days of the Phālguna month in which things such as इधुदण्ड, etc. are very commonly enjoyed by the country folk. See the description of Hemanta and Śaśira on pp 102-104 of this work. For the correctness of the word शैव see notes on p 216

॥ 10-19 समस्तजननय = 'pertaining to several groups of people'.

कस्मिपदजनजन्य — 'pertaining only to a limited circle'.

The verse विदग्धि etc. exhibits the knowledge of the poet concerning the topography of South India where मरिच, ताम्बूल and मधु are common products of the land

In the second verse the feelings of women of the Kuntala country in amorous sports are described, while the third gives an idea of the geographical peculiarities of the Nepal country

प्रविशणैकगली='an avenue made up of a kind of fragrant trees'

*[18. आर्द्रवमदमण्डना = कस्तूरिपट्टमण्डना ।]

॥ 20-23 In this verse are described the actions of a Nāyika who wanted to put a stop to the conversation of her lover with her friends, in order to secure privacy, as also the action of her lady-friends who knew the Nāyika's intention and left the place on the plea that they were called by somebody outside

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17. The reading नायिका is adopted here as it is found in two Mss B and C. and सर्ग is changed into गर्ग as it is required to

be construed with the word यस्य. The first half of the verse should, therefore, be construed as यस्य कथासर्वं न नीचैः, अथ न प्रतिभास्य स कविप्रामाणी ।

According to the reading available in Ms A, however, the construction will be as follows —

यस्य (कवे) अर्थकथासर्वं (गौं) न नीचैः, (यस्य) न प्रतिभास्य स कविप्रामाणी ।

This construction also gives a good sense inasmuch as the अर्थ and कथा developed by a poet through his power of imagination and described in the last two verses, are the subject-matter of this Sloka. The only defect in this reading is that the two words नीचैः and प्रतिभास्य do not sound well. An emendation may be suggested giving a better sense as —नवीनार्थकथासर्वं यस्य न प्रतिभास्य । स कविप्रामाणी । but this emendation is not supported by any of the Mss available.

II 9-18 A knowledge of different sciences and common practices is considered necessary for poets by later writers such as Ksemendra, Hemacandra, Vagbhata and Vinayacandra who have included several varieties under the heading of Prakṛnaka. But Rājasekhara illustrates only four kinds of them and suggests several more worthy of being known by poets, saying एव प्रकीर्णकान्तरमपि ।

On Hastśikṣā, for instance, the verse वेपथ्वी etc is quoted here as an illustration. Here the well known habit of elephants while bathing in the river is correctly observed in the description of Iravana's throwing up water.

*[I 18 न दक्षिणपद्म (कुमारदेव III 70)]

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*[I 2. वाचस्पत्यमहावर्ति (रघुवंश VI 60)]

II 1-5 These last four additional sources for the theme of poetry, introduced by Rājasekhara for the first time, are not referred to by any of the later writers, though the other twelve sources are quoted sometimes with the same illustrations as given by our author. It is not, however, easy to surmise how these four principles उचितसंयोग etc are considered as सव्याख्ययोगि by Rājasekhara. But it is clear that Rājasekhara has shown by these four illustrations the four methods of description उचितसंयोग is 'the appropriate connection (of things)'.

II 6-9 योक्तृसंयोग = the connection of a thing already descri-

bed as connected with others. In this verse the dust raised up by the march of an army is described as already connected with other things such as सुरदन्तिद्वन्द्वदक and चक्षुःसहस्र of Indra. This dust is said to have been mixed up with the water of the celestial Ganges where the divine ladies are accustomed to take their bath.

*[1. 10. उभौ यदि व्योम्नि (माघ. III. 8.)]

ll. 14-19. संबोधविचारः=change due to connection. Imaginary and natural changes are described in these two verses one after the other.

पीयन्ते. This verb is derived from the root पीद्, पाने of इयन्तिवरणि.

Adhyāya IX.

Page. 42.

*[Pages 42-44. 1. 10. are quoted by Hemacandra in his काव्यानुशासनविवेक. pp. 122-123.]

ll. 1-4. सः stands for काव्यायै or the theme of poetry. Drauhini's view is cited here for the second time. For the other reference see notes on p. 2. 1. 24 of the present work. दिव्य means the activities of divine beings.

ll. 5-8. The first half may be construed thus: विजयारवाणगतया रम्भया नलद्वयस्य विरहात् (तं) स्मृत्वा उत्कण्ठुं तुम्हुरोः वीणावसं यद् वदतीतम् ।

Kāvyaśāstrānūśānavivēka reads उत्कण्ठसंस्मया instead of उत्कण्ठुं रम्भया ।

*[1. 13. धियः पतिः (माघ. 1. 1.)]

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ll. 20-23. If the reading ऋषिदुष्टः is adopted, प्रणयति should be connected with तद्वक्त्रे. The words कपिल, कुलिश, हस्तिशिर, पद्म, कम्बल, राक्षस etc. are the names of different serpents in the nether world. Many of the names are found in the Mahābhārata (Ādiparva Adhyāya 35.) राक्षस seems to be the same as the father of Śaṅkhaśūdra, the serpent who was given protection by Jīmūtavāhana, the hero of the drama, Nāgānanda. The subject matter of this verse also seems to be connected with the story recorded in the Nāgānanda.

ll. 24-27. This verse describes the conversation between

Kaṛṇa and the serpent Aśvasena. Aśvasena who was an enemy of Arjuna entered the quiver of Kaṛṇa without his knowledge in the form of a serpent-mouthed arrow. When once Kaṛṇa failed to slay Arjuna with that arrow, the serpent Aśvasena requested Kaṛṇa to charge his bow with the same arrow again. But Kaṛṇa refused. This last part of the episode is stated in this verse. For further details see *Mahābhārata Karna-Parva*. 90. Out of the two words सर्पमुख्ये and अकर्ण used as epithets of the serpent, the significance of the first word is unknown, while the second अकर्ण denotes that the serpents are devoid of ears. हरिश्च is Bhārgava Parāśurāma and Kaṛṇa is his disciple.

मर्त्यैः । This shows that the arrows of the earth also are capable of achieving the same object as those of the nether regions.

Page. 44.

I. 1. इहापि etc. The four sub-divisions of the दिव्यमातृप group referred to on page 42. I. 9 are said to be applicable in the case of the मर्त्यपातालीप group also.

II. 7-10. In this verse, events connected with persons belonging to the three worlds are described. For the story of Āstika, the sage who protected the serpents Takṣaka and others from being destroyed in the sacrificial fire of king Janamejaya, see the Āstika-parva, a sub-section in the Ādiparva of the Mahābhārata.

उद्देहत्=shaking or moving.

*[I. 18. विचारितसुखः cf. सप्त दशविधमत्कारः अविचारितमणीयः विचार्यमाण-रमणीयश्च (फणिकणभरण. Sandhi III.)]

II. 12-14. Followers of Udbhaṭa classify the subject matter of literature under two varieties: विचारितसुख and अविचारितरमणीय and hold that the Sāstric literature deals with the former, while the latter is the subject of kāvya. Probably Udbhaṭa must have expressed this view in his commentary on Bhāmaha's theory as recorded by him in the two verses quoted below:

उज्जैः क्षम्यप्रयोगेषु तत्त्वदुष्टतमन्यथा ।

तत्र लोकाग्रयं काव्यमागमाः तत्त्वदर्शिनः ॥

अविचक्षाणमावर्त्तयन्त्यो द्रष्टुपैतवम् ।

उदेव वापी(रि)तिर्नूनामहो त्येमा महापिबः ॥

Bhāmaha's Kāvya-lankāra 5, 33-34.

*[I. 17. ॥ आकाशमसित्याने (प्रकार. VI. 36).]

ll 15-19. Three examples are given here to illustrate Udbhata's theory of वाच्यार्थ but not of साक्षात्. In the first two verses the colour of ether is described as blue like a blue lotus and like that of a sword, though really ether is devoid of any colour.

तदेव वारि सिन्धुनाम् । etc The second half of Bhāmaha's verse (5-34) is quoted here as the third example. The readings वारीसिन्धुना or वारिसिन्धुना as found in the editions of the Bhāmaha's KāvyaĀlankāra may be read as वारि सिन्धुना which seems to be the correct reading. Here it is said that the water of all rivers is always the same and that the heavenly lights such as the moon and the stars are wonderfully fixed in their proper places. Followers of Udbhata hold that these descriptions are अविवक्षितरमणीय because in reality ether has no colour and water of all rivers is not the same at all times and the heavenly bodies also are not fixed in one place, and also because on scientific examination ether is found to be without any colour while the stars are also found moving from place to place.

ll 20-25 Yāgyavalkya does not agree with the view of Udbhatas because they hold that the Kavyas only describe unreal aspects of things, and this means that the Kavyas are valueless. He holds, therefore, that the authors of both Śāstras and Kavyas describe objects as observed by them.

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ll 1-2. Following the rules of Vyākaraṇa and Ālankāra śāstras here the simile between the moon and swan, stars and Kumudās, sky and water, cloud and mud, is given. This is a description of the moon which shines on a clear sky with stars but appears as a swan moving on the surface of a lake where there are many lotuses.

*ll 1 & यस्तु सारिददि Quoted in Hemacandra's वाक्यानुशासन. under श्लोक — "तथा च श्लोकः —

यस्तु सारिदक्षिणगरनगरगुणगुणार्थवर्णने यत्नः ।
 कविशक्तिख्यातिफलो विततधिया नो मतः प्रवन्धेषु ॥
 यमकानुलोमतदितरचक्रदिभिदोऽतिरसविरोधिन्यः ।
 अभिमानमात्रमेतद्भूतिवादिप्रवाहो यः ॥" p 215]

ll 3-9. Āparajita who seems, in all probability, to be a follower of the Rāsa school of Bharata advises poets not to indulge in a lengthy description of the rising sun or the moon etc. because it is likely to obstruct a natural outflow of Rāsa in the minds of the

audience or readers. Evidently this view of Āparajitī is to be applied only to the drama because the best poets such as Kalidasa, Bhāravi, Māgha and others, are found devoting some chapters in their Kāvya for the lengthy descriptions of such things, and also because the earlier writers on poetics such as Bhamaha and Dandin have laid down rules on the same lines for Mahakavyas. The word occurring in the two verses of Āparajitī also denotes the lengthy description of मञ्जनपुष्पावयव etc. is disallowed only in a particular class of poetry, namely the drama, and not in the Kavya as a whole. In fact, Āparajitī is to be identified with लोलता as Hemacandra attributes the second of these two citations definitely to लोलता (see Kavyānusāsana p. 215). Lollata belonged to the Rasa school and a commentary on the Nāṭyaśāstra is also attributed to him (see Saṅgitaratnākara 1-1 19 and Abhinavabharatī G O S ed pp. 266 and 274).

|| 10-12 Yayuvarīya agrees with Āparajitī and adduces another reason in support of the same view that it is the method of presentation only which is responsible in rousing up the different Rasas, and not the actual things that are so presented in the poetry. In order to prove this dictum he cites some verses where the authors of high poetical skill are able to rouse up the different Rasas by means of excellent presentation of common place happenings, whereas, inferior poets are unable to do so even though they may handle very sublime topics.

*[1 23 धत्ते यत्किरुकिञ्चितैव गुरुतामेणीदृशा (वाटरायाय 10-44)]

|| 13-26 Here the method adopted in describing the river Tamraparṇī is such that the Rasa of Sṛṅgāra becomes immediately roused through the उद्दीपनविभाव of the same Rasa. In the next two verses, similarly the Rasas Sṛṅgāra and Adbhuta are aroused with the help of the उद्दीपनविभाव.

रोधोमुव = shores

पीततमा = moon

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|| 1-7 All Mas read अतिरसवता which ought to be read as अरसवता. This latter reading is more suited to the context and more in harmony with the subject matter of the verse cited below than the former. Rājasekhara here makes an attempt to prove on

nothing to do with the enjoyment of *Rasa* in the poetry, because the poet's skill in presentation alone is responsible for that enjoyment. The contentions of Rājasekhara and Āparājīti are objected to by the followers of सदाद or अनेकान्तवाद of Jainism. According to this theory there is no entity which is endowed with only one form or quality. On this point, however, there is quite a great deal of controversy among the philosophers of different schools. For details see *Tattvasaṅgraha* (G.O.S. Nos. 30 and 31), *Syādrāda-parīkṣā* pp. 486-503. The Buddhists hold that one entity cannot have two qualities or forms. Brahmins attribute two or even more qualities while the Jains hold that an entity can have as many as seven of them (सप्त). Pālyakīrti, the Jain Grammarian, therefore, objects to the view of Rājasekhara and Āparājīti, saying that the quality of an entity cannot be fixed as सदाद or otherwise; because the same thing may be सदाद in one, while it will be नीराद or उदासीन in another. This is illustrated by the example of the moon in the verse देवा ब्रह्मया etc.

ll. 15-21. *Avantisundarī* follows in the foot-steps of Pālyakīrti, and thinks that especially in *Kāvya* the nature of things is not fixed; because, if the poet is clever he is able to present the same thing in different forms to suit different contexts. For instance, the same moon is described by poets at one time as अदृष्ट and at others as देवादि. Rājasekhara, however, ultimately agrees with the views of both Pālyakīrti and *Avantisundarī*.

ll. 22-26. For the sub-divisions of *Kāvya* see *Dhvanyāloka* 3, 7. Ancient writers on *Alaṅkāra* such as Bhāmaha and Vāmana, divide *Kāvyas* into two either as अनिरुद्ध, and निरुद्ध or as गुरु and प्रसन्न respectively. See Bhāmaha 1-18 and Vāmana 1-3-27. Daṇḍin, however, mentions several kinds of *Kāvya* as गुरु etc.; but he does not attempt to define them, as these do not possess any appreciable difference from the सर्वव्यय. see *Kāvya-darśa* 1-13. The अनिरुद्ध or गुरु is only illustrated by Bhāmaha thus:

अनिरुद्धं पुनर्गोपाद्योरमादादि तत्पुनः (1-30.)

But Gopendrasippabhaṅgala in his *Kāmadhenu* while commenting upon Vāmana's *Kāvya-ālaṅkāra-ūtra* (1-3-27) quoted a verse defining गुरु and attributes the same to Bhāmaha. This verse, however, is not found in the present editions of Bhāmaha's *Kāvya-ālaṅkāra*. The verse in question is quoted below:—

मुक्तकलक्षणमुक्त भागहेन—

प्रथम मुक्तवादीनाम्बु लक्षणमुच्यते ।

यदेव गामीर्यौदार्यौरीयनीतिमतिस्पृहा ॥

भवेमुत्तममेकेन द्विक द्वाभ्या त्रिक त्रिभि ।

Abhinavagupta in his commentary on Dhvani (3-7,) however, gives a definition of मुक्तक in the following words —

मुक्तमन्येन नालिङ्गितम् । तस्य सङ्गाया कन् । तेन स्वतन्त्रतया परिसमाप्तनिर्वाहार्थमपि प्रबन्धमध्यवर्ति मुक्तकमित्युच्यते ॥

The same idea is also expressed by Rājasekhara when he says — मुक्तेतिहृत उद् ।

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*[ll 1-4 सा पत्यु (अमर 29)]

ll 1-4 Here is described the behaviour of a सुगुणायिका when she finds fault with the conduct of her lover for the first time

*[l 5 दूरादुमुक्तमागते (अमर 49) attributed to रतिपाल in कवीन्द्रचन्द्र-समुच्चय]

*[ll 9-12. द्वा द्दमति records a historical incident. ध्रुवस्वामिनी or ध्रुवदेवी was the queen of चन्द्रगुप्तविक्रमादित्य and mother of कुमारगुप्त I]

ll 9-12 The subject matter of this verse is styled by Rājasekhara as द्योतय इतिहृत । The word Katha is controversial in the sense that it may either denote an actual historical fact or may record mere tradition. But the incident alluded to in this verse may be taken as an historical fact. Evidently, it refers to the event connected with king Śriśarmagupta, his queen Dhruvasvāmini and one Khasadhipati who was hostile to Śriśarmagupta. All these persons excepting Dhruvadevi or Dhruvasvāmini who was the queen of Candragupta II and the mother of Kumāragupta I of the Gupta dynasty are unknown to history. But the literary evidence culled from such ancient works as *Harṣacarita* of Daṇḍa, (अरि(अलि)पुरे च परवन्द्यमायुक्तं कर्मिनीविशयुक्तो गुप्त चन्द्रगुप्त दक्षपति प्रसशात । 6th Uccvāsa), *Devicandragupta* of Viśakhadatta (fragments of which are available from the *Sringaraprakāśa* of Bhoja and the *Nāṭyadarpaṇa* of Rāmacandra and Guṇacandra (G O S No 48), and Sañjan copperplates of king Amoghavarṣa I dated Saka 795 (E. I. Vol XVIII p 248) points to all these being names of historical personages. From the information obtained from different sources it appears that there was a king Rāmagupta by name who had

contracted a humiliating treaty when he was attacked and defeated by a Śāka invader. By this treaty he was compelled to surrender his crowned queen Dhruvadevi. When the king consented to sacrifice his queen in order to save himself and his subjects, Candragupta his younger brother to save the honour of his family volunteered to go to the enemies' camp under the guise of queen Dhruvadevi and killed the Śāka king. For further information refer to the *Natyadarpana*, pp 223-253, of the *Journal of the B O R S* 1928 and the *Journal Asiaticque* for Octo-Dec 1923.

In the verse quoted by Rājasekhara, however, the king is named as Śrīśarmagupta or Śrīśenagupta and the invading king is reported as Khasadhīpati instead of Śrīśarmagupta and Sakadhīpati respectively. On the strength of the evidences adduced above the readings as कख and कख्ख here may be taken as scribe's errors for कख and कख्ख respectively which seem to be the correct names. It is also suggested in the above mentioned journals on the evidence of the Devicandragupta, Saurāṣṭra copper-plates, and some coins of Candragupta and Dhruvadevi, that Candragupta II must have married Dhruvadevi the queen of his brother Ramagupta after killing him. But the verse quoted by Rājasekhara, however, has no direct connection with the incident referred to above.

But this verse certainly makes valuable contribution to the controversy regarding Ramagupta's history by clearing two points namely, the identification of the particular Śāka king who invaded Ramagupta's territory and the identification of Candragupta. The words कखधिराजि, कख्ख and कख्खिद्विगतये in this verse undoubtedly show that कख king as spelt in the *Meś* of the *Kāvyamīmamsā* may be better identified with one of the Kuṣāṇa kings of the Western Punjab and not with the Śāka Kṣatrapas either of Mathura or Malwa and that the war between the कख king and Ramagupta or Sarmagupta took place exactly in the portion of the Himalayas lying between the two kingdoms. In this case the word कख in the *Hārṣacarita* and *Devicandragupta* may be taken to denote the कख or Kuṣāṇa king as the term कख is often loosely used to denote even the non-Śāka foreign tribes.

The word कख्खि also in this verse may refer to Śaṅkha-gupta of the Gupta dynasty who is addressed in this verse and ■

known to be the grandson of Candragupta II. This leads us to believe that Candragupta II who was styled as Sakarāti was the hero of the drama *Devicandraguptam*. In this verse the reign of Skandagupta is described to be so prosperous as to permit even the society ladies of the town freely to sing his fame without any danger coming from even the interior parts of the Himalayas where once king Sarmagupta being defeated by the Khasa king was forced to give up even his queen Dhruvadevi. It may be remembered here that Skandagupta also bore the title Vikramāditya and inflicted a crushing defeat on the barbarous Huns. In this case the word कर्तिकेय should be taken in vocative

This interpretation should be abandoned if the word कर्तिकेयनगर is taken as a compound and identified with the कर्तिकेयनगर mentioned in Pandukesvar copper plate and Talesvara charters. This कर्तिकेयनगर is also reported to be the modern village of Bāynath or Vaidyanath in Kumān. (See Ind Ant Vol XXV p 178 and Ep Ind Vol XIII pp 115 and 118.)

There is also another plausible solution regarding the identity of the Khasadhīpati.

The *Rajataranginī* of Kalhana, mentions the Khasas as a foreign tribe settled in widely diffused parts of the Himalayan regions even previous to the accession of king Mihirakula, the despotic ruler of Kashmir (cir 6th century A D). Thus the readings as खसपति in the MSS of the *Harṣacarita*, *Srngaraprakāśa* and *Natyadarpana* may be ascribed to scribe's error for खसपति. Because it is clearly known from the verse quoted here that the Gupta king returned from the Himalayan regions after promising his queen to the Khasadhīpati. *Rajataranginī* also states that the kings of the Khasas were known as the rulers of खसपुरी or खसालय or खसालि. These names indeed, bear a striking resemblance to the names denoting the head-quarters of Khasas such as खसधि(रि)पतये quoted in this verse or अरिपुर, अलिपुर and अलिहवावा as found in the MSS of the *Harṣacarita* and the *Srngaraprakāśa* (खीयेपलिहृतखसपुत्र खसो खसवासेमलिपुरं खसपतिवधायामत् ।) (For further information regarding the tribes Khasas who settled in the Himalayan regions, and once usurped the throne of Kashmir and whose descendants are known to-day as Khakhas in Kashmir, see notes by M A Stein in vol I 317 of the *Rajataranginī* translation.)

Some scholars, however, maintain that the war between Rāmagupta and the Śaka king took place not in the Himālayas as stated above but near the city of Gurnar or Girinagara in Saurāṣṭra, on the strength of the readings अरिपुरे or अलिपुरे in the Harsacarita and the Śṛṅgaraprakāśa, emended as निरिपुरे. In addition to this emendation of Arapura into Giripura (Gurnar) they propose further to change this verse in the following manner —

दातु ददगति शकाधिपतये देवीं शुक्रोपाधिना नसाखण्डितसाहसो निवदते श्रीरामगुप्तो वृष ।
तस्मिन्नेव हि रैवते गुह्यगुहाकोपकनककीचके गीयते नत ते कुमार शवरत्नीणां गणे कीर्तय ॥

These emendations lose much value since there is no MS material in their support. Also, the word स्कवावर in the passage of the Śṛṅgaraprakāśa as quoted above denotes that Candragupta went only to the camp of the enemy and not to his capital in Saurāṣṭra. These emendations, therefore, have to be accepted with caution.

*[1 14 इष्टैकाग्रतन्त्रस्थिते (जयर 19)

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*[1 1. तिमित (मालतीमाधव I)

1 5 अलतवलिता Ibid I

1 9 अभिलाष (कुमार IV 41)

1 18 क्रोध प्रभो Ibid III 72

1 17 यत्तु निरक्ष-द्रव्यत्वा Ibid VII 19]

11 21-23 Here poets are advised to acquaint themselves with the manifold subjects which find expression through the medium of Prakṛta dialects according to their ability and energy

11 25-26 Here it is said that there are certain ideas which can best be expressed only in certain languages, while there are others which are capable of being well expressed in several languages. The poet should realise what things are suitable for a particular dialect for the purpose of expression and he should be thoroughly conversant with the nature of things and the medium through which it finds its best expression

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1. 3 यनै =weighty or full because of many sub-divisions.

Adhyāya. X.

*[ll 8-10 ग्रहितमिषोपविद्य Cf ग्रहीतविव (ना काम सू 1-4-1) अभिधानकोश Cf. अभिधानकोश छन्दोश्चनम् Ibid 1-3-16]

ll 8-10 For the other branches of Kavyavidyā cf. लोको विद्या प्रकीर्णम् काव्याशास्त्राणि (१) लोकवृत्त लोक (२) शब्दस्मृत्यभिधानकोशच्छन्दोविधितिकला कामशास्त्रदण्डनीतिपूर्वा विद्या (३) लक्ष्यज्ञत्वमभियोगो वृद्धसेवास्येषु प्रतिभानमवधान च प्रकीर्णकम् ॥ ११ ॥ वासनकाव्यालङ्कारसूत्र 1-3

नामधातुपारायण is the same as शब्दस्मृति or grammar. The works of Bhamaha, Dandin, Udbhata, Vamana, Ānanda and Rudrata are meant by the word अलङ्कारतन्त्रम् । Vamana uses the word शास्त्र (1-1-4) with reference to works dealing with poetics. These four Vidyas are the most important branches of knowledge for poets. The other branches required for them are enumerated by Rajasekhara in the eighth chapter of this work. Sixty four Kalas as mentioned by Vatsyāyana in his Kamasutra (1-8 16) are here considered as Upavidyas. Vamana includes Kalas among the principal Vidyas. Another set of sixty four Kalas and 104 Upakalās are enumerated by Gopendratippabhupala in his commentary on Vamana's Sutra (1-3 7) on the authority of Bhamaha's verses Cf कला—वृत्तगीतादयश्चतुष्टयि । उपकलाश्चतुष्टयम् । कलानामुद्देशं कृतो भानुदेन—वृत्तगीतं तथा वागमादेरयं मणिभूमिका । etc Kāmadhenu on Vamana's Sutra 1-8 7

This list of Kalas is similar to that of Vatsyayana. The editions of the Kāvyaśāṅkara of Bhamaha, as at present available, however, do not contain these verses

I 10 मुञ्जोपजीव्यकविविधिः = acquaintance with the poet who is patronized by good men. For other equipments of a poet see Kavikanthābharaṇa, sandhi-2

*[ll 15-24 अपिच विल्यं शुचिं स्वात् etc Cf नागरकवृत्त(ना काम सू 1-4)]

ll 15-24 The duties and behaviour of a poet are enumerated in this chapter in the same way as the Nāgarakavṛtta and Rājāvṛtta have been described in the Kāmasāstra (1-4) and Arthashastra (1-19) respectively.

मिनिवेशित्यः । The word समागमभाषा may be taken to mean a language along with the Māgadhi language.

1. 10. अतिरात्रादिषु=overnights.

1. 14. तृतीयवर्जम्=excepting the letter त्र, which is the third of कम् letters श्रयसह.

1. 15. Construe as पदपाठर and संयोगाश्रय.

*[1. 17. कुन्तलेषु सातवाहनः Cf. कर्तार्यो कुन्तलः शातकर्णः शातवाहनो (वा. काम. सू. 2. 7. 28). Cf. राघव विरहभाष्ये कुन्तलजननवयस्येण ह्यलेण.] (Introduction of the Gāthāsaptas'atī).

1. 17. सातवाहन seems to be another name of हल who is the author of the गथासप्तशती and ruled the Kuntala country. The compilation of this Mahārāṣṭrī Prākṛta Kośa itself stands as a proof of his love for that Prākṛta language. Śrīpālita was his court-poet and several Gāthās of his are incorporated in the Gāthā-Kośa by Hāla Śātavāhana. Here the word प्राकृतभाषा denotes महाराष्ट्रीप्राकृत because the Kuntala country is included in Mahārāṣṭra, and also because the other two Prākṛtas Śauraseni and Māgadhi are already mentioned. Regarding the king Hāla and the poet Śrīpālita see *infra*.

*[1. 19. भूमते चोजयिन्नां.

cf. केडभुवजाभराजस्य राज्ये प्रकृतमापिणः ।

अथे श्रीपादराष्ट्रस्य के न संस्कृतवादिनः ॥

रासखतीक्याभरण. II. 15].

1. 19. There were, however, several Vikramādityas in ancient times, and the word Vikramāditya being an epithet, the most powerful kings could always assume that title. There is a verse in the Gāthāsaptas'atī (cir. 1st century A. D.) where the author mentions the name of a king Vikramāditya.

cf. संनाहणमुदरातोषिण्ये देन्देण बुद्ध करे त्वयसम् ।

चरणेण विद्वद्भादराचरिणं अणुविचित्रं तिरसा ॥ (5. 64)

Sāhasāṅka here seems to be the same as Candragupta Vikramāditya II of the Gupta dynasty, who also assumed the title of Vikramāṅka which appears on his coins. The name Sāhasāṅka is further justified by the story of the Devicandragupta and the Sanjan Copperplates where the daring actions of Candragupta II are recorded. Rājasekhara makes it clear on

The word सद्यः कवीनाम् may be taken as one word meaning आद्युक्ति
 1 25 विदुः etc may be construed respectively with सुत etc

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1 5 यदुदासीन etc. Others can judge their actions better than the doers themselves

1 7 विद्वेष्ट=fall into disorder or confusion. This has been explained in the passage स्वकाम्यबन्धेन विज्ञास्यत्यपि ।

11 12-28 Cf. Arthasāstra 1-19 for the subdivisions of the day and night and the routine of daily duties the king is required to follow Also Kāmasāstra 1-4-16

For प्रभोत्तरमेव of

किं करोति क्रियताम वेदशान्तिमिति वासुक । कीदृशं वदनं वीक्ष्य तस्या कर्णायते क्षणम् ॥
 (p 57 of the Kavyamīmamsā)

Dandin also introduces similar methods of ग्रहणिका in the third chapter of his Kāvyaḍarśa In the 18th line read काव्यसमस्या, धारणा-
मातृकाम्यास instead of काव्यसमस्याधारणा, मातृकाम्यास ।

These two functions are included by Vatsyāyana as two distinct fine-arts or kalas in the list of 64 Kalas (राम सू. 1-8-16) Jayamangala comments upon the word धारणामातृका as follows —

“धारणमातृकेति—श्रुतस्य मन्त्रस्य धारणार्थं शास्त्रम् । यद्योक्तम्—

‘वस्तु बोधस्तथा इयं सक्षणं हेतुरेव च ।
 इत्येते धारणादेव्या पञ्चाङ्गविर वपुः ॥’ इति ॥

In the list of Kalas quoted by Gopendratippabhūpala from Bhāmaha's work, this word धारणामातृका also occurs, (see Vāmana 1-3-7) and the verse there should be read as

धारणामातृका यन्त्रमातृका काव्यलक्षणम् । instead of
 धारणा मातृकाम्यास मातृकाम्यासलक्षणम् । as printed there

For an explanation of यन्त्रमातृका see Jayamangala's commentary on Kāmasāstra 1-3-16

विना योगा are those that are mentioned exhaustively by Dandin in the third chapter of his Kāvyaḍarśa, and by Rudrata in the fifth chapter of his Kāvyalankara Rīṣabhakara also proposes to treat this subject विना in the sixth Adhikarana of his Kāvymīmamsā

यावदति क्रियमभिमान्येत । Here the word अति denotes राग or इन्द्रियक्षेत्रस्य

Rājasekhara instructs poets not to indulge in sexual excesses and advises them to have recourse to women only to remove their आर्ति or mental weakness. Similar usage can be found in the *Mahābhāṣya* of Patañjali (1-1-1) where the word खेद is used instead of आर्ति.

Cf. खेदात् स्त्रीषु प्रवृत्तिर्भवति । समानत्र खेदविषयो गम्यायां चागम्यायाश्च ।

The word खेद is explained by Kaiyaṭa while commenting on the *Mahābhāṣya* Paspasāhika as below :—

खेदादिति । खेदयतीति खेदः रागः । इन्द्रियनियमासामर्थ्यं वा खेदः ।

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1. 7. व्यवाः=Sexual intercourse.

*[1. 15. ध्रुवन्ते दृश्यन्ते च *cf.* रागस्य स्रग्धरा प्रहृतदुदयो गणिका राजपुत्र्यो महा-
मात्रदुहितरश्च (वा. काम. सू. 1-3-12).

Read in the text महामात्रदुहितरो and शास्त्रप्रहृतदुदयः. Rājasekhara (quoted in the *Sūktimuktāvali*) praises four such poetesses. (1) शीलामहारिका (2) विटनितम्बा (3) विजयाङ्गा (4) प्रभुदेवी.

शब्दार्थयोः समो गुणः पायाली रीतिरुच्यते ।

शीलामहारिकायाश्च बाणोक्तिषु च सा यदि ॥

के वैकटनितम्बेन गिरां गुंफेन रञ्जिताः ।

निन्दन्ति निजगन्तानां न मौढ्यमधुरं वचः ॥

सरस्वतीव कर्णाटी विजयाङ्गा जयत्सरी ।

या वैदर्भगिरां वासः कालिदासादनन्तरम् ॥

सूफीनां स्मरकेलीनां कलानां च विलासभू ।

प्रभुदेवी कविर्लाटी गतापि हृदि तिष्ठति ॥

also नीलोत्पलदलद्वयामां विजयां ताम्रजावता ।

वृधैव दण्डिनाप्युक्तं सर्वश्रुता सरस्वती ॥]

11. 14-16. Avantisundari, the wife of Rājasekhara was a cultured lady, a poetess and a critic. Rājasekhara also introduces in his dramas many female characters who are adepts in composing verses in different dialects. The word दृश्यन्ते in addition to ध्रुवन्ते clearly shows that ladies gifted with poetic skill and culture were found in abundance during Rājasekhara's life-time. In addition to four poetesses शीलामहारिका, विटनितम्बा, विजयाङ्गा, and प्रभुदेवी one more poetess सुमद्रा also is praised by Rājasekhara in one of his verses quoted in the *Sūktimuktāvali* p. 47:

वार्धेय मनसि स्थानं लेभे जगु सुमद्रया ।

वर्षीनां च वचोदत्तिनातुर्धेन सुमद्रया ॥

l 17 आदर्श = copy A poet should prepare several copies of his composition.

l 25 एकावली = a single string of pearls

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l. 3. For the definitions of मुक्क, see notes on page 46, l. 22.

सङ्घातः । The definitions of सङ्घात are given as —

एकप्रपञ्चेनैव निबद्धो वाक्यविस्तरः ।

स सङ्घातो भवेत्

Bhavaprakāśana p 151-10.

and यत्र श्लोककृतो युक्तिसमुदायो रसाम्बितः ।

एकप्रपञ्चके सोऽयं सङ्घात इति कथ्यते ॥

Ibid p 282-20

Dandin mentions सङ्घात as a sub-division of सर्ववन्ध and his commentator Tarunavacaspatis defines it as follows —

सङ्घात एकार्थविषय एकचतुर्क पद्यसङ्घातः । सारसङ्घातप्रतिबन्धसंघातादिवत् ॥

Kavyādarśa 1-13

Mahāprabandha has been defined by all earlier writers on poetics, but Abhinavagupta's definition, as given below, seems to be the best महाकव्यरूपं पुद्गलार्थकं समस्तवस्तुवर्णनाप्रवृत्तं सर्ववन्धं सद्वृत्त एव ॥

(Locana on 3, 7 of the Dhvani)

*[l 5 वक्ष्ये लेच्छया (माघ II 73)]

ll 5-6 This is a verse quoted from the second canto of the Śiśupalavadha where Uddhava gives counsel to Kṛṣṇa and differs from the views expressed by Baladeva It may also be suggested here, as Rājās'ekhara interprets, that Magha, the author of the Kavya, being proud of his composition or प्रवच्य, criticises in this verse the attempts of other poets in order to humiliate them

ll 7-10 The fundamental principles of poetry are recorded here on the lines indicated by Vamana Vamana thinks that Ritis, Gunas and Suktimudras only are the most important factors for the composition of poetry, but he does not consider the Alankaras to be so important : See Kavyalankarasūtra 3, 1, 1-3 and the verses quoted there —

युवतेरिव रूपमङ्ग काव्यं स्वदत्ते शुद्धगुणं तदप्यतीव ।
 विहितप्रणयं निरन्तराभिः सदलङ्कारविकल्पकल्पनाभिः ॥
 यदि भवति वचश्च्युतं गुणेभ्यो वपुरिव यौवनवन्ध्यमग्ननायाः ।
 अथि जनदयितानि दुर्भगत्वं नियतमलङ्कारानि संध्यन्ते ॥

Bhāmaha and Daṇḍin consider both Guṇa and Alaṅkāra equally important in poetry.

cf. न कान्तमपि निर्भूय विभाति वनितामुखम् ॥ (Bhāmaha. 1-18.)

काचिन्मार्गविभागार्थमुक्ताः प्रागप्यलङ्काराः । साधारणमलङ्कारजातमद्य प्रदर्शये ॥

(Daṇḍin. 2. 3)

Bharata, Ānanda and Rudraṭa observe that a poet should principally make an attempt to develop the Rasas in his composition. Though Rājasekhara is acquainted with the views of these writers, he does not point out here the importance of Alaṅkāra, Rasa and Dhvani in poetry, and his silence in this respect is due, very probably, to the fact that his professed object was to impart lessons on elementary matters in this verse, rather than to waste his time in scholastic discussions.

1. 11. अभिधा=word. अभिधोपनिषद्=grammar.

1. 16. एकपत्नीव्रतम् : see काम. सू. 4-1 for एकचारिणीव्रत.

एकचारिणी attends to the त्रिवर्ग i. e. Dharma, Artha and Kāma of the husband. Sarasvatī also does the same to a poet who follows the above mentioned methods.

1. 18. Construe as :—

यस्या. (सिद्धेः) मूलच्छाया सः निर्यो गुरुरपि न जानाति ।

मूलच्छाया=beauty of the foundation.

1. 21. अष्टनिर्मितवारणीभिः=with eight verandas or pavilions. It is also called कपोतपालिका and is defined as गजदन्तैः कृता शाला विज्ञेया मत्तवारणी ।

1. 22. मणिभूषिता=bejewelled floor.

1. 23. The word संस्कृत denotes here a poet of Sanskrit language by its secondary capacity or चक्षुषः.

1. 25. वेदविद्या=the Vedas and their six Āṅgas शिक्षा etc.

1. 26. Pramāṇas are Mimāṃsā and Tarkas as described in the eighth chapter (see page 36). The word सार्ताः here denotes those who are conversant with स्मृतिस and Dharmaśāstras.

*[1. 26. मोहूर्तिवाः *cf.* मोहूर्तिकपोराणिकसूत्रमागधाः (अर्थशास्त्र. p. 245)].

1. 26 अन्येषुपि स्याद्विधाः refers to specialists in मन्त्र and तन्त्र S'āstras.

*[1. 27. नटनर्तक. *cf.* नटनर्तकमायकवादकवाग्जीवनकुशीलवष्टवकसौमिकचारणानां सर्वेतालावचरागाध (अर्थशास्त्र. p. 125.) also नटनर्तकवादकवाग्जीवनकुशीलवाः Ibid. p. 48.]

1. 27. The word Prākṛta also refers to poets in Prākṛta language by its secondary capacity.

नट=a professional actor. Nāṭa is defined in the Bhāvaprakāśana thus:—

अतीतं श्लोकद्वयान्तं रसभावसमन्वितम् ।

स्वभाववशादयति यतस्तस्माच्चरः स्पृतः ॥ p. 288, 5-6.

नर्तकः=professional actor in the minor dramas such as ज्योषी श्रीनदित etc. He performs नृत्य or नृत्य in these Uparūpakas which are 18 or 20 in number. For detailed information regarding नृत्य and नृत्य and 20 minor kinds of dramas see Bhāvaprakāśana chapters 7, 8 and 10.

Page. 55.

1. 1. वादनम्=instrumental music. It must be construed with जीवन.

कुशीलवः=singers behind a dancing girl when she dances, or singers in general. तालावचर=dancers.

1. 3. वैकरिवाः=jewellers. वर्धकिः=carpenters.

1. 4. हवकः=rope-dancers. शौमिकः=juggler. जम्भकः=magicians or magicians. For जम्भकविद्या see Arthasāstra p. 245-10.

*[1. 7. वाग्देव. There are two such names in ancient history : (1) Vāsudeva Kāṇva, the Brāhmaṇa minister of Devabhūti of the solar race, who usurped the throne made vacant by the murder of Devabhūti and reigned about 73. B. C. (2) Vāsudeva I, the Kushān king who reigned from 140-178 A. D.

छातवाहन, the author of गायत्री and the patron of poets. His गायत्री contains Gāthās of many poets.

For the derivation of the word, *cf.*

छातेन यस्याद्भोऽभूत् तस्मात् छातवाहनम् ।

नाना प्रकारेण छातेन यस्याः यैर्न न्ययेत्यतः ॥ कथासरित्सागर.

सातं दत्तमुखं वाहनमस्य सातवाहनं साल्वाहनोऽपि । अधिधानचिन्तामणिटीका. III. 375.

जगत्सा प्रथिता गाथा सातवाहनभूमुजा ।
व्यघ्रवृत्तेस्तु विस्तारमहो चित्रपरम्परा ॥

सुकुमुक्तावल्या राजशेखर ।

अविनाशिनमग्राम्यमकरोत्सातवाहन ।

विशुद्धजातिमि बोध रत्नैरिव गुभापितै ॥ दर्पचरित्र 5.

नम श्रीहारवर्षाय येन ह्यालदनन्तरम् ।

स्वकोय कविकोषाणामाविर्मावाय सम्मृत ॥ रामचरित VI 98,

हालेनोत्तमपूजया कविरूप श्रीपालितो कालित

रुपाति वामपि कालिदासकवयो नीता शकारातिना ।

श्रीहर्षो विततार गद्यकवये द्वाणाय वाणीफल

सद्य सत्किययाऽभिनन्दमपि च श्रीहारवर्षोऽग्रहीत् ॥

Ibid XXII. 100,

cf तत्र वि । पालितयसालाहणछप्पण्यसीहनायसहेण ।

सल्लुद्धमुदसारज्ज उच्च कह ता पय देमि ॥

निम्मल्लगुणेण गुणगुहयएण परमत्परयणसारेण ।

पालितदेण हालो हारेण च सहइ गोठ्ठीसु ॥

चक्रायलुवल्लमुहया रंमतणायहमकवहरिसा ।

जस्स कुलपव्वयस्स व वियरइ गत्ता तरङ्गमई ॥

भणियवित्तसवइत्तञ्चोक्खिते जो करेइ हल्लिए वि ।

कव्वेण कि पउत्थे हाले हालवियारे व्व ॥

पणईहिं वइयणेण य भमरेहिं व जस्स जायपपएहिं ।

चमत्तायरो व्व कोत्तो निज्जुप्पभाणो वि जु न म्मीणो ॥

कुवलयमाला of इन्द्रसूरी (दाक्षिण्यचिह्नसूरी) 778 A. D.

References to other old poets are also interesting.

सयलकलागमनिलया सिक्खाविथकविषया सुमुहयदा ।

कमलासणा गुणद्व्या सरस्मई जस्स वड्डकहा ॥

जे भारहरामावणदलियमहागिरिसुग्गममग्गेण ।

लभेइ हिसाकरिणो कइणो को वासवमीए ॥

छप्पलयाण किं वा भजइ कयकुजराण भुवणसि ।

वधो वि छेयभणित्थो अज वि उवमिज्जए जेहिं ॥

लावधवयणमुहया सुवचरयणुज्जला य वाणस्स ।

चन्द्रावीणस्स वणे जाया कायवरी जस्स ॥

जारिसय विमलको विमल को तारिस लट्ठ अत्थ ।

अमयमइय व सरस्सरस्स थिय पाइय जस्स ॥

निउरिसचरियपणिद्धो गुप्पुरिसचरिएण पायदो लोए ।

सो अयइ देवगुत्तो वरो पुत्ताण रायरिसी ॥

सुहृदणसहस्रद्वय हरिवसुणत्तित्तरय पटमम् ।
 वदामि वदिय पि हु हरिवस चेय विमत्रयम् ॥
 सप्रिद्वियजिणरिदा धम्मवहा बधदिविययनरिदा ।
 कहिया जेण सुहदिया सुलोगणा समवसरण वा ॥
 सत्तूण जो जसहरो जसहरचरिएहि जणवए पयरो ।
 कलिमलपमज्जो धिय पहज्जो आसि रायरिती ॥
 जेहि कए रमणिये वरगपडमाण चरियवित्तारे ।
 कह व न सलाहणिये ते वदणो जडियरवित्तो ॥
 जो इच्छइ भवविरह भवविरहको न बधए सुयणो ।
 समयसयसत्तपगुरुणो समरमियका कहा जस्म ॥
 राहसाइ १८ विनयादिस]

17. सातवाहन । Sātavāhana or Śālivāhana is a family name.
 Several princes belonging to the Āndhrabhrtya dynasty ruled the
 Mahārāstra country and bore the title of Sataavāhana. There
 are several literary traditions connected with the Sātavāhana kings
 who were recognized patrons of poets in Pūrīta languages,
 such as Pāṣāṇi, Mahārāstra etc. The Brhatkathā of Guṇādhyā,
 Kātantra grammar of Śaivavarman, and Gāthasaptasatī of Hāla
 Sātavāhana, were composed under the patronage of Sātavāhana
 kings. For further information regarding the Sātavāhanas see
 Dr R. G. Bhandarkar's 'The Early history of the Deccan' and
 Vols. XVI and XVIII of the J B O R S.

सुद्रक । Sudraka is well known as a king and the author of the
 drama Mrcchakaṭīka. Several stories are recorded in the Brhat-
 kathā where Sudraka plays an important part. The सुद्रकचर्या or the
 biography of Sudraka has been written by two authors रामित्र and
 गोमित jointly. This fact is known only from a verse occurring in
 the Sūktimuktāvalī, where it is attributed to Rājasekhara. This
 verse is given below —

तौ सुद्रकचर्याय रम्यौ रामित्रगोमितौ ।
 कव्यं ययोर्दशोरत्नैर्दर्पनासीधरोपमम् ॥

Sūktimuktāvalī. p. 43.

One गोमित is also mentioned by Kālidāsa in his Mālavikāgni-
 mitra along with Bhāṣa and Kaviputra and very probably he may
 be the author of the सुद्रकचर्या. From the remark सुद्रकचर्यावित्तेषु
 प्रबन्धेषु occurring in Viṃśatī's Kāvyaśāntakāraśāstra-Vṛtti (324,) it
 appears that Sudraka had composed several other works in

addition to the *Mrcchakatika* Kṣīrasvamin in his commentary on the *Amarakośa* (2 8 2) quotes a set of anonymous verses where the word *Sudraka* is mentioned as the name of a *Cakravartī* king, who is identified with *Agnimitra*. The verse in question is as follows —

विक्रमादिस साहसार्द्र शकात्तक ।

शूद्रकस्त्वग्निमित्रो वा हाल स्यात्सतवाहन ॥

Now, it is well known that *Agnimitra* was the son of the *Sunga* conqueror *Puṣyamitra* who flourished in the second century B C. That *Sudraka* was a very noble and highly respected king like *Harsa* and *Udayana* is known from a reference found in the *Hrdayaṅgama*, a commentary on the *Kavyadarśa*, (1-15) which runs as सदाश्रयम्-हर्षशूद्रकोदयनादिसपुत्राश्रयम् ।

The prologue of the *Mrcchakatika* mentions that *Sudraka* performed a horse-sacrifice or *Aśvamedha*, with his son ruling the country and entered the fire after having lived for 100 years and ten days. The above leads us to infer that the hero of the *Malavikāgnimitra* was probably identical with king *Sudraka* the author of the *Mrcchakatika*. The fact that *Agnimitra* also was a great poet and was as far-famed as *Bhasa* and others, is borne out by *Vakpatiraja* in his verse

भासमि जगन्मित्रे कुतीदेवे अत्स रुग्गारे ।

गौडवहो—800

Here *वज्रमित्र* is no other than *Agnimitra*.

The introduction of a Buddhist monk to save the life of *Vasantasena* in the *Mrcchakatika*, and the part played by *Pandita Parivrajika*, presumably a Buddhist nun, as the adviser of queen *Dhārīnī* in the *Malavikāgnimitra*, also show that during the reign of *Agnimitra* or *Sudraka* Buddhism was held in high esteem. The following facts, mentioned in the prologue of the *Mrcchakatika*, (1) दिनमुख्यतम (2) ऋग्वेद सामवेदम् (3) राजान वीक्ष्य पुत्र परमसमुदयेनाश्रमेयेन चेष्टा कृत्वा चापु सताम् दशदिनसहित शूद्रकोऽग्निं प्रविष्टः । tally in principal details with the historical facts known about the *Sungas*. We know from history that *Puṣyamitra* and his son *Agnimitra* were the Brahmins of the *Sungagotra* and belonged to the *Sāma Veda*, and that *Puṣyamitra* performed an *Aśvamedha* sacrifice in order to assume the title of *Cakravartī*. It is worthy of note that the same facts are recorded in the *Mrcchakatika*. If the proposed identity of

Agnimitra with Sūdraka is accepted, it should be assumed that Agnimitra also had performed the *Aśvamedha* like his father, had seen his son Vasumitra rule the country and entered into the fire. The long age of 100 years and ten days attributed to Sūdraka, is also not improbable in the case of Agnimitra because according to the *Mālavikāgnimitra*, he was only a governor of the southern provinces during his father's life-time, and he had at that time a youthful son Vasumitra who was at the head of the army and had followed the sacrificial horse of his grand-father. Agnimitra, therefore, must have lived long enough to rule the country after the lengthy reign of Puṣyamitra, and to see his son Vasumitra installed after himself as king whose reign was for some time interrupted by the rule of one Vasujyēṣṭha probably Agnimitra's brother. Now the date of composition of the *Mṛcchakaṭika* also falls, according to the above stated evidences, somewhere in the beginning of the first century B. C. In this connection, it may be said that the tradition, attributing the verse *विष्णुवीर तमोऽहानि वर्षदीप्तान नमः* found in the *Mṛcchakaṭika* and quoted by Daṇḍin in his *Kāvyādarśa* to one Vikramāditya on the authority of the *Subhāṣitāvalī* and the *Sūktimuktāvalī*, should not be taken as correct because Sūdraka or Agnimitra is not known to have assumed the title of Vikramāditya.

11. भरत=stimulant.

*[ll. 19-25 मेघ is मर्कट, author of the *Mayagratradha*. See *Rājataranginī* 3-26 Verses from this poem are quoted in the present work.

बभौषा मेघराजस्य बह्वन्ताः पृथिवीन् ॥
 मण्डिता इव पुष्पमणि मूर्धनं वसिष्ठस्य ॥ राजासेषस्य मण्डिमुल्यवत्स्यम् ॥
 य वसिष्ठदेवस्य चरः कथिते प्रणिदनात् मुनि मर्कटः ॥
 एतदेवमिदं सुखी प्रथमं वर्णमु यन्मोक्षवत्ता तथैव ॥ उदयपुरादेः ॥

Rājasekhara calls himself an incarnation of मर्कट

यस्य बर्हीकमरं पुरा वसिष्ठा अनेदे मुनि मर्कटस्य ॥
 विष्ठा पुनर्यो भरतुदीयता न वर्णने मण्डि सख्येति ॥

बभौषा I. 16.

एव may be मर्कट the Buddhist poet.

cf. also मुष्कमणि मण्डिने इह इह सुखे न रमते
 वसिष्ठस्य पुत्रे इति वरकमोऽपि वरस्यम् ॥

विशुद्धोक्तिं शूरा प्रकृतिमधुरा भारविगिर-
स्तथाप्यन्तमौदं वमपि गवभूतिर्वितनुते ॥

हरिचन्द्र— पदवन्धोऽन्वयो हारी कृतवर्णकमस्थिति ।
भट्टारहरिचन्द्रस्य गववन्धो नृपायते ॥ हर्षचरित्र I. 4

For वर्ष, उपवर्ष, पाणिनि, व्याडि and वररुचि, see कथासरित्सागर and बृहत्कथा-
मञ्जरी कथापीठलम्बक I

For the controversy between पाणिनि and वररुचि, see कथासरित्सागर
कथापीठलम्बक IV 20-25, and बृहत्कथामञ्जरी कथापीठ II. 71-74

For सभापति cf.

रुक्षीभुजो भुवि सभापतय क नाम सन्तीह सम्प्रति गुणेष्वनुरागवन्त ।
ये हि प्रतीनखत्तरोलभरा गुणेन शृण्वन्ति सखादि कवीन्द्रमुभापितानि ॥
धीविक्रमो नृपतिरन पति समानामासीत्स कोऽप्यसदृश कविभिन्ननामा ।
यो वार्यमानमुदित कृतिना गृहेषु दत्त्वा चरार करटीन्दुषटान्धकारम् ॥
हाले गते शुणिनि शोकभराद्भुवुरुष्णिक्प्रवासायजडा कृतिनस्तथामी ।
यत्तस्य नाम नृपसेरनिश स्परन्तो हेलाशरं प्रथममेव पर विदन्ति ॥
धीहर्षं ह्यवनिवर्तिषु पार्थिवेषु नात्रैव केवलमजायत वस्तुतस्तु ।
गीर्हर्ष एष निजसप्तदि येन राज्ञा सम्पूजित कनकरोटिशतेन बाण ॥
सृष्ट तदन युवराजनरेन्द्रेण बहुत्कर विमपि येन गिर धियव ।
प्रत्यायन स्फुटमकारि निजे कवीन्द्रमेकासने समुपवेशयताभिनन्दम् ॥

उदयमुन्दरी—प्रथमोच्छ्वास]

1 20 चन्द्रगुप्तो. Who is this Candragupta? Is he a different poet from Candragupta II of the Gupta dynasty or is he the same as Candragupta himself? We know that Candragupta bore the epithet of Sahasanka and there is one Sahasanka who is also described as a poet in the verse—

भातो रामिलसोमिलौ वररुचि श्रीसाहसाव कवि etc

Suktimuktavali.

It seems probable, therefore, that Candragupta of this verse may refer to the same Sahasanka who is to be identified with Candragupta II of the Gupta dynasty.

विद्याल=Ujjayini

1 22. Here the names उपवर्ष etc seem to have been arranged in a strictly chronological order, because otherwise, according to the rules of Panini अत्पाचरम्, the word वर्ष must precede उपवर्ष in the compound द्रव. उपवर्ष is known as the earliest commentator on the Mīmāṃsāsūtras of Jaimini and Badarīyana Varṣa is mentioned

as the teacher of Pāṇini in the Kathāsaritsāgara Pāṇini and Pīṅgala are the Sūtrakaras on grammar and prosody.

Vyādi is the author of a work called "Saṅgraha" which is quoted by Patañjali and Bhartrhari cf उग्रहो व्यादिकृतो लक्षलोकसङ्घातो प्रथम इति प्रसिद्धिः (Nagesa's Uddyota on Mahābhāṣya Kāvya 1-1-1)

Adhyāya XI.

Page. 56.

Rajasekhara deals in the following three chapters with the subject of शब्दार्थहरण or plagiarism of both words and ideas. It is interesting to note that no author before Rajasekhara had dealt this subject with such a wealth of detail as is done here. Only Vamana and Ānandavardhana touched this subject and warned the poets to be very careful in ridding themselves of this pernicious practice. It is, therefore, difficult to discover the source of Rajasekhara's information. Among later writers, Ksemendra treats of this subject in his Kavikanṭhabharaṇa with different details, while Hemacandra incorporates all these three chapters in his commentary on the Kavyānūśāsana (pp 8-10)

1 4 Examples of plagiarism in respect of वृत्त or metre and प्रबन्ध or lengthy poem are not cited in this connection. The view attributed here to the Ācāryas, is traceable in Ānandavardhana's work as well as in the commentary thereon

Of अक्षरादिरचनेन योज्यते यत्र यस्तुरचना पुरातनी ।
नूतने स्फुरति काव्यवस्तुनि व्यक्तमेव यत्नं सा न दुष्पति ॥

Dhvanyāloka 4-15

But Rajasekhara differs from him on certain points

*[Borrowed in the काव्यानुशासनविवेक

Of छाशोपजीवी पदकोपजीवी पादोपजीवी संकलोपजीवी ।
भवेद्य प्राप्तकवित्वमीवी खोन्मेपतो वा भुवनोपजीव्य ॥

कविकण्ठाभरण, सध्वि II

दूरादय is quoted in कविकण्ठाभरण by Ksemendra]

II. 7-12 Here the words शिटीमुद्यम् and किकिरितान् having two meanings are plagiarised in the second verse मा ना पान्य etc

II 13-19 An example of borrowing of a part of a द्वयं word in the same sense is given in these two verses. The second line

of the first verse has two meanings. The first is: how one who favours low class people can make use of me. The second is: how one without hunger can make use of the mutton. These two meanings are made possible from the combination of the word मां and the letter सो (मांसोपयोगम्=मां सोपयोगम् । सुत् रहितः=धुदहितः ।). From this combination, a part मां is borrowed by another poet in the next verse and combined with सरसं to express the identical meanings as shown above (मांसरसम्=मां सरसम् ।).

ll. 20-27. Here the word निरवचीरितम् has two meanings: (1) 'repelled' and (2) 'unlimited spreading'. These two senses are expressed with reference to (1) the army of the Asuras and (2) the fame of Baladeva. The word हल in the first line may be read as बल and the words आसुर and अपारपयोनिधिविस्तृतम् may be connected with that as adjective. The same word निरवचीरितम् and the two other words आकल and आसुर which also have two meanings owing to ऐप with reference to the army and fame in the first verse, are borrowed in the next verse which forms an example of यमक and expresses the same sense.

Page. 57.

ll. 1-4. Here the word कर्णायतेक्षणम् is छिष्ट and as such this line bears the following two meanings: (1) the crowd of paramours is behaving for the moment in the same manner as Karna and (2) the face of the lady has eyes long up to her ears. The same word कर्णायतेक्षणम् is borrowed in the next verse to supply an answer to the three questions put forth in the same verse. The first two questions are "what does the paramour do in the house of a prostitute and for what time?" The answer is: कर्णायते, क्षणम्. He acts as Karna and for a moment. The third question is "what kind of face he looked at?" The answer is कर्णायतेक्षणम् i. e. the eyes of which are long enough to reach the ears.

*[1. 6. वरदाय नमो हरये पतति जगो यं etc. occurs as the first verse in वृन्दावनयमकलाव्य of मानाङ्क.

1. 8. चक्रं दहतारम् (इदं काव्यालङ्कार. III. 4.)].

ll. 5-10. Rājasekhara's suggestion that Rudrata in his verse चक्रं दहतारम् etc. borrowed words from the Mānāṅka's verse वरदाय नमो हरये etc, makes it probable that the poet Mānāṅka the author of the Vṛndāvanayamakalāvya (printed in the Kāvyaśaṅgraha by Jivānanda Vidyāsāgara) flourished before Rudrata (cir. 850-900).

भारं=अरिसंबन्धिः । अरं=शीघ्रम् ।

The prose order of this line may be like this:—

राजन् भ्रात्रो भारं चकं अरं दहता तव खड्गेन हता अरिगरी चकन्द ॥

*[ll. 12-13. विशीर्येति and शीर्येति. Both the Mss have the Parasmaipada while the correct form should be विशीर्यते and शीर्यते ।

The Mss of the *Kāvyañuśāsanaviveka* have the *Ātmanepada*.]

ll. 11-19. From the passages गन्विदमुपदेश्येव न भवति etc., it appears that in the opinion of *Avantisundari*, plagiarisms from earlier authors of higher reputation were considered as much greater offence than ordinary thefts. But she permitted borrowings from inferior authors by those who are superior in reputation, etc.

*[l. 21. स पातु वो यस्य जटाकण्ठपे quoted in *हुमायितावलि* (No. 68. कल्याणि).

l. 25. स पातु वो यस्य हतावशेषाः attributed to Candraka in *हुमायितावलि* (No. 30); also quoted in the commentary of *चन्यालोक* II. 6.]

ll. 20-28. *Ācāryas* think that the borrowing of more than three अस्मिन् words in sequence is to be considered as plagiarism. An illustration of this is: स पातु वो यस्य borrowed in the second verse where all the four words occur in the same order as in the first. The two इव words, in the first verse, show the वाक्यार्थोपमा in this verse. This figure is defined by *Daṇḍin* as एकानेकेदशब्दावताता वाक्यार्थोपमा द्विधा.

Kāvyaḍarśa. 2-48.

Cf. शरीरक्षेत्रिबोधीन्यानुदरिष्यन् रत्नाविव ।

Raghu. 4-66.

Page. 58.

*[l. 3. इत्युक्तवापुनितविशेषरम्यम् (किशत. III. 10).]

ll. 1-14. *Rājaśekhara* disagrees with the *Ācāryas* on this point and thinks that any word used in a special expression in an earlier poem, should not be borrowed by later poets; even a pāda or one fourth of a metre consisting of one or two words which can be readily recognized as the composition of an earlier writer, should be considered as an instance of plagiarism. इत्युक्तवापुनितविशेषरम्यम् occurring in these two verses, is an example of the second kind, while शरीरक्षेत्रिबोधी is an instance of the first kind. Here, the figure of

speech known as रूपक applies to both शङ्कर and क्षीरसिन्धु which have several adjectives each with two meanings. This is the special feature of a particular poet. The same idea finds expression in the work of a later poet in the second verse, though only one word शङ्करक्षीरसिन्धवे is borrowed from the former verse. The reading नाप्रत्यभिज्ञायत as found in the A and B MSS however, gives quite a different meaning and this is almost diametrically opposite to the meaning given above. According to this the sentence should be construed as —

अप्रत्यभिज्ञायत पादोऽपि न परिहरणीयः । तस्यापि साम्ये न किञ्चन दुष्टं स्यात् ।

That being the case, the pāda इयुक्तवान् etc., is not to be considered as an instance of actual borrowing. The reading of the C MS, is adopted here because of the context in which Rājasekhara particularly refutes the view of the Ācāryas who maintain that for the purposes of plagiarism the number of words should be more than three. It may be noted here that the pāda इयुक्तवान् etc. has only three words and according to the Ācāryas this is not an example of plagiarism. But Rājasekhara thinks that this also is to be avoided.

ll 15-25 Here also Rājasekhara rejects the view held by the Ācāryas. The line may be construed as अयमात्मकरणकारणं पादो नैव हरणम् । अपि तु स्त्रीकरणम् । The same pāda स्यागे हि सर्वव्यसनानि इति used in the first verse in praise of स्याग is quoted in the next verse in order to denounce it. The verse स्यागे हि सर्वव्यसनानि इतीक्ष्णीकमेतत् etc. is attributed to S'udraka in the Subhāsitāvalī but it cannot be traced to his Mr̥cchakatīka. The Ācāryas hold that this is not an example of plagiarism, but only an adaptation of a pāda from an earlier verse by a later writer. Rājasekhara's view is that such adaptations without acknowledgment also are to be avoided.

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ll 1-6 Rājasekhara exemplifies here another instance of plagiarism. Here out of the two halves of the verse the first half पादस्तु नरवर etc., is taken over bodily and the second is changed by a later writer. शीवनी=a line connecting the scrotum and anus.

*[18 तत्त्वदेव attributed to प्रकाशदत्त ।

1 17 अख्ये निर्जने, Subhāsitāvalī (No 555)]

II. 16-23 These are instances where later writers have borrowed the same verse composed by earlier authors after changing only one pāda which may either be the 3rd or 4th. This also comes under the list of borrowings

The verse अरण्ये निर्जने etc. is quoted from the Nārada-smṛti, 2. 30.

For साहस cf. सहसा कियते वर्म यत्किञ्चिद्विद्वद्विती ।
तत्साहसमिति प्रोक्त सहो बलमिहोच्यते ॥
मनुष्यमारुह स्तेय परदारभिमर्शनम् ।
पादस्य द्विविध ज्ञेय साहस च चतुर्विधम् ॥

Nārada-smṛti. 14, 1-2.

Page. 60.

*[1 9. कुमुदवनमपशि. (माघ. XL 64)]

II 1-16 In striking contrast to the above citations of plagiarisms, Rājasekhara treats of here one peculiar case which he considers as original even though there is promiscuous borrowing. In the fourth verse, three pādas are taken from three different verses mentioned above and are connected with one pāda which alone is composed by the author.

*[1 18. या व्यापारवती ध्वन्यालोक III. आनन्दवर्धन says that the verse is his own.

For अन्यधाकरण of पद and पाद, cf.

अपरे पुन पठितिमन्यथा कथयन्ति ॥

यदपादार्धभाषाणामन्यथाकरणेन च ।
पाठ पूर्वोक्तसूक्तस्य पठिति ता प्रचक्षते ॥

तत्र पदान्यधाकरण द्विधा—प्रकृतितो विनक्षितश्च ॥

तत्र प्रकृतितो यथा—

असकलहृषितत्वात् क्षालितानीष कान्क्षा
मुकुलितमयनत्वाद्यच्छकणोत्पलानि ।
पिबतु(ति)मधुमुग्धन्धीन्याननानि शिष्याणां
त्वयि विनिहितभार कुन्तलनामधीश ॥

अत्र त्वदीयस्य स्थाने यदा गयीति पठ्यते तदैतद्व्याख्यानवाक्यमपि अनुमतिवाक्य भवति ॥
पादान्यधाकरणत्वेन यथा,—

एकस्मिन् विज्ञेने राजानन्तर्वेत्समि साहस्ये ।
न्यासापह्वने चैव दिव्या राग्यवति किम्बा ॥

अत्र यदा तृतीयपादस्थाने तन्वद्गी यदि लभ्येतेति पाद्ये भवति तदैतत् परीक्षोपधिकमपि क्रमोपधिक भवति ॥

अधोन्यथाकरणेन यथा—

उत्तावदेव क्षयिन् स्फुरित गरीवो
यावच्च तिमिरहविमण्डलमभ्युदेति ।
अभ्युद्यते सकलधामनिधौ तु तस्मिन्
इन्दो-सितवस्त्रशकलस्य च को निक्षेप ॥

अत्र यदा सभ्यमशदयो स्थाने “यावच्च ता किमपि यौरतरा हसन्ति । तामि पुनर्विह्विता-
ननपङ्कजाभिः” इति पद्येते तदैतद्दीरायोकिरूपमपि ध्वजारोकिरूप सम्भवते ॥

पादत्रयान्यथाकरणेन यथा,—

स्यागेन युक्ता दिवमुत्पतन्ति स्यागेन हीना नरक म्रजन्ति ।
न स्याग्निना दुष्करमस्ति किञ्चित् स्यागो हि सर्वे-व्यसनानि हन्ति ॥

अत्र यदा तुरीयपादमेवादाय पादत्रयान्यथाकरणेन वक्ष्यमाण पाद्ये भवति, तदैतत्स्याग-
प्रशस्तार्थमपि स्यागनिन्दार्थमपि जायते ।

तथा—

स्यागो हि सर्वेव्यसनानि हन्तीत्यलीकमेतद्गुवि सप्रतीतम् ।
जातानि सर्वेव्यसनानि तस्यास्यागेन मे सुगन्धिलौचिताया ॥

[सरस्वतीकण्ठमरण pp 80 and 81.]

II 17-23 In this verse, another instance of borrowing is illus-
trated. Here a later writer makes an attempt to pass off the
composition of an earlier author as his own by the substitution
of a few words in one pada. For the explanation of the verse या
व्यापारवती etc, see Locana p 227 on Dhvanyāloka

1 24 The instance of large scale borrowing of a whole verse
belonging to another writer, with slight changes only in parts of
the words, is illustrated here

Page. 61.

II 1-4 The example cited here has an interesting historical
background. It appears from this that the great poet Kalidāsa
acted as an ambassador of his patron, king Vikramaditya, who
may be identified with king Candragupta II of the Gupta
dynasty. It also appears probable that Vikramaditya sent
Kālidāsa to the court of the king of the Kuntala country as an
ambassador. It is also probable that Kalidāsa on his return from
the Kuntala king composed a poem recording all the events
connected with his mission. This work is known as कुन्तलेश्वरदौष्ट्यम्,

and only three verses from this work are now available. The two verses अमरलहसितत्वात् etc. are cited here as an example of पदेन्दुशोदशान्, and a third is quoted by Kṣemendra in his Aucityavivācaracārā and these three belong to the work of Kālidāsa's Kuntaleśvaradautya. The conclusions drawn from an analysis of the three verses in question, are given above and the verses are quoted below for ready reference, from the Śrngāraprakāśa of Bhojadeva and the Aucityavivācaracārā of Kṣemendra, along with explanatory notes as found in the respective works.

‘अथ नैयायिकी—यत्र पूर्वोक्तमेव वाच्यमप्यन्तरे वक्तव्यमिति सूचयितुं निषेधमते तामूहेययादि-
श्रीमामनन्ति । तद्यथा—वालिदात् ‘किं कुन्तलेद्वरः करोति’ इति विक्रमादित्येन वृष्ट- उच्यते—

अमरलहसितत्वात् क्षात्रितानीष वान्त्वा
मुद्रितनयनत्वाद्यकण्ठोपपत्तिभिः ।
विषयि मधुसूदन्योन्यानानि प्रियाणा
स्यपि विनिहितभारः कुन्तलानामपीशः ॥

इदमेवोहमित्या विन्यासितः प्रत्युपायः ।

विषयि(तु)मधु सुगन्धीन्यानानि प्रियाणा
सपि विनिहितभारः कुन्तलानामपीशः ॥

गृह्यारप्रकाश प्र. ८

The conversation as quoted above, between Vikramāditya and Kālidāsa regarding the attitude of Kuntaleśvara appears to have been recorded in the work Kuntaleśvaradautya of Kālidāsa from which Bhojadeva seems to have quoted in order to illustrate the कूहेययादि. This is further supported by a verse quoted from the same work and the explanations thereon given by Kṣemendra. The passage runs thus —

अपि वरणीयं यथा-कुन्तलेद्वरः क्षात्रिदाग —

इह निवसति मेरु क्षेमरः क्षात्रपताम् ।
इह विनिहितभारा समरा सात वान्ते ।
इदमपि विनिहितभारा समरा सात वान्ते ।
परमिषत्सिद्धेयं न्यायनस्य विधानम् ॥

अत्र महाशक्तिरूपेण समन्तात्पदेन मधुसूदन्योन्यानामपि वान्ते इत्यन्वयः । अत्र मेरु-
भूतेश्वरोपविष्टः प्रमत्तः स्यात् । इति—यथा-क्षेत्रपताम् इति मधुसूदन्योन्यानामपि वान्ते इत्यन्वयः ।
निष्कर्षे परमने स्थानं कुन्तलम् । इति—यथा-क्षेत्रपताम् इति मधुसूदन्योन्यानामपि वान्ते इत्यन्वयः ।
तन्मन्त्र-
तेषामपि विनिहितभारा समरा सात वान्ते । p. 139.

From this statement of Kṣemendra: महाशक्तिरूपेण समन्तात्पदेन मधुसूदन्योन्यानामपि वान्ते इत्यन्वयः etc. it may be sur-

mised that Kuntaleśvara had secret hostility against his sovereign king Vikramāditya and that Vilramāditya had sent Kālidāsa, his ambassador, to Kuntaleśvara to remove that hostility by establishing new bonds of friendship. Kālidāsa became successful in his mission, and made Kuntaleśvara faithful to his overlord king Vikramāditya. This fact, Kālidāsa conveys to his patron through the stanza: अमरमित्रवत् etc. as stated by Bhoja in the above quotation. The approval विष्णु मनुष्य-पीयमानानि श्रियाणां etc., expressed by Vikramāditya with reference to the request conveyed through Kālidāsa by Kuntaleśvara, shows that Vikrama had established friendly connections with Kuntaleśvara. Now the question arises as to who this Kuntaleśvara is.

From the History of the Vākātaka Empire (cir A D 284-550) as given by Mr K P Jayaswal in J B O R S vol XIX I II, it may be surmised that Prthvisena I (cir 348-375 A D), who subjugated the king of Kuntala or the Karnataka country and the Kadamba kingdom was hostile to the Gupta kings, because Samudragupta defeated and killed his father Vākātaka Rudrasena I or Rudradeva I (cir 344-348 A D) who was the reigning sovereign. Samudragupta, however, later re-instated Prthvisena on the vacant throne of his father, as one of the *समन्त* kings under the Gupta sovereignty. During the reign of Candragupta II this Vākātaka king Prthvisena gained much power due to his victory over the Kuntala country and the Kadambas. Candragupta who initiated a policy of political marriages with families of subjugated kings, wanted, at that time to remove the hostile feeling and establish friendship with the Vākātaka prince Prthvisena. This idea very probably, prompted Candragupta to send Kālidāsa as an ambassador to the court of the Vākātaka king Prthvisena who was then called Kuntaleśa also due to his victory over the the Kuntala country. We have, however, another testimony for this Gupta Vākātaka relation. Prabhāvatī gupta the daughter of Candragupta II through the Naga princess Kubera Naga, was given in marriage to Vākātaka Rudrasena II, (cir 375-395) the son of Prthvisena I, and her son was Pravarasena II (cir 405-435). To this Pravarasena is attributed the *Setubandha Kavya* which is generally believed to have been composed by Kālidāsa on behalf of Pravarasena at the request of his patron Vikramāditya Candragupta the grand-father of Pravarasena II of the Vākātaka dynasty.

It may be remembered here that the Rāmasetupradīpa, the commentary on the Setubandha, records an interesting fact in this connection that Kālidāsa composed the Setubandha-Kāvya at the request of Vikramāditya, but published the same under the name of king Pravarasena. The relevant passages from the commentary are quoted below :

शीतलं काव्यचर्चाचतुर्विधं विक्रमादित्यवाचा

यं चके कालिदासः कविकुमुदविभुः सेतुनामप्रबन्धम् । etc.

तत्र तद्वन्महाराजप्रवरसेननिरुद्धः महाराजाधिराजविक्रमादित्येनाज्ञप्तः निखिलकविक्र-
चूडामणिः कालिदासमहारायः सेतुबन्धप्रबन्धं विक्रीयुः etc.

These passages make it abundantly clear that these three persons : Vikramāditya, Kālidāsa and Pravarasena were intimately connected and had some hand in the composition of the Setubandha.

It may be suggested here that Kuntaleśvara, mentioned in the verse : असकलवृत्तितया etc. and referred to by Bhoja and Kṣemendra in their works, must be no other than king Pṛthvisena I, of the Vākāṭaka dynasty. Pravarasena, to whom the Setubandha Kāvya is generally attributed, is his grand-son being the son of Rudrasena II and Prabhāvatīguptā, the daughter of Candragupta II. It may be remembered in this connection that both Dandin (Kavyādarśa. 1-84) and Hemacandra (Book VIII. Grammar) consider the style of the Setubandha as the best available in the Mahārāṣṭrī dialect. These two references, also prove that among the two Pravarasenas of Kashmir none can be the author of this Setubandha because being Kashmirians they are not expected to write excellently in the Mahārāṣṭrī dialect. Another reason for not considering any of the two Pravarasenas of Kashmir as the author of the Setubandha, is that they are not contemporaries of either Vikrama or Kālidāsa since they ruled over Kashmir in the first and second centuries A. D. according to the Rājatarangīnī. The Kuntala country being a part of Mahārāṣṭra, the authorship of the Setubandha may well be attributed to the Vākāṭaka Pravarasena II, who ruled over this part of the Mahārāṣṭra country in the beginning of the fifth century A. D. as suggested by Mr. K. P. Jayaswal in his 'History of India cir. 150 to 350 A. D.' (J. B. O. R. S. vol. XIX 1933. Pt. I. II.); and General Cunningham (Archaeological Reports Vol. XI. p. 123), and confirmed by Dr. G. Buhler (Indian Antiquary Vol. XII. p. 239). In this case, Pravarasena II of the Vākāṭaka dynasty who ruled over a tract

of land to the south of the Narmadā becomes a junior contemporary of Candragupta Vikramāditya who belonged to the same period, and in whose court poet Kālidāsa flourished as is commonly supposed. Another support for this suggestion regarding the authorship of the *Setubandha* comes from the *Bharatacaritakāvya* of Kṛṣṇakavi in which the *Setubandha* is attributed to the king of Kuntala. The verse in question is:

जलद्वयस्यान्तरमादमार्गमलम्ब्यन्धं गिरिवीर्यवृत्त्या ।

त्येकेष्वलंकान्तमपूर्वसेतुं बबन्ध कीर्त्ता सह कुन्तलेदाः ॥

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Under these circumstances, it is possible that Pravarasena II ruled over the two countries Vidarbha and Kuntala in the beginning of the fifth century A. D.

The verse: असकलदक्षितत्वाद् etc., the original of Kālidāsa is borrowed with slight modifications in two words पियति and त्वयि as पिबन्तु and मयि by Vikramāditya in order to provide an answer to the request of Kuntaleśvara conveyed through Kālidāsa.

*[1. 6. इष्टु त्वं कुपिते. attributed to विद्यापति. Cf. खरेण (पठितिः) यथा सुधूः etc. 'अत्र दृष्टे इत्यत्र इतस्वरकरणात् कुपितकान्ताप्रसादनपरमपीदं वाक्यमुत्कृषितदक्षि-प्रसादनपरता प्रतिपद्यते ।

सरस्वतीकण्ठाभरण. II]

11. 23-26. Cf. सन्ति ध्यान इवास्वस्था यातिभाषो एहे एहे ।

उत्पादका न बहवः कवयः शरभा इव ॥

अन्यवर्णपरावृत्त्या बन्धसिंहनिगूहनेः ।

अनास्थातः सतां मध्ये कविधीरो विभाव्यते ॥

Harṣacarita 1. 6-7.

Adhyāya XII.

Page. 62.

*[1. 10 वाक्पतिराज the author of the Gaudavādha.

Cf. दृष्ट्वा वाक्पतिराजस्य चार्कि गौडवचोदुराम् ।

तुष्टिः साप्पसरुद्धेव वानं न प्रतिपद्यते ॥

तिलकमञ्जरी. 31.

सामन्तजन्माऽपि कवीश्वरणां महत्तमो वाक्पतिराजसूरीः ।

यः स्वापवाप्यन्यमपीदमच्छुत्वाद्यत्सर्गमन्यदष्टम् ॥ (?) उदयसुन्दरी ॥]

11. 9-12. The views of the Ācāryas and Vākpatirāja, as stated here, are found in the work Gaudavaho of Vākpatirāja.

Cf. कालगुणा षष्ठमर्कहं भमिभमपरिग्रहेषु मग्नेषु ।

इहस मर्कहं हीरन्ति दुष्करं के वि काणं पि ॥

कतो नाम न इह सचं कविसेविषु मग्नेषु ।

सीमन्ते उण मुकम्मि तम्मि तन्नं नवं ज्ञेय ॥

भत्तालोभणतरस्य इभरक्कहं भमन्ति बुद्धीजो ।

अत्येवञ्च विरारययेन्ति हिअअ कइन्दाणम् ॥

आसेसारे कइपुंगवेहं तदिअहणहिअसारी वि ।

अअ वि अमिण्णमुहो च्च जअइ वामापरिण्णन्दो ॥

Gaudavaho-84-87.

Here, it may be noted that the last verse of Vākpatirāja अहंसाद etc. has been sanskritized by Rājasekhara with a few changes and quoted under his name.

⑤ 11. 13-16. The views of some thinkers regarding the necessity of a careful study of the early poetical works on the part of a poet, are to be linked with the view of the Ācāryas on the point, and not with that of Vākpatirāja above stated.

11. 17-24. Rājasekhara disagrees with the views of the other thinkers on this subject. The explanation given by him is more or less based on the statement made by Vākpatirāja on the same subject in verses 88-92 of his Gaudavaho. The views expressed by Vākpatirāja and quoted by Rājasekhara are already mentioned by Ānandavardhana in his Dhvanyāloka.

Cf. शानरपतिसहस्राणां सहस्ररपि नक्षतः ।

निबद्धाऽपि सर्वं नैति प्रकृतिर्जगतामिव ॥

इह काव्यस्थितिरनन्तमभिः पविमतिनिरूपशुभाऽपि नेदानीं परिहीयते । प्रत्युत नवनवामिर्धु-
त्यतिभिः परिवर्धते ।

and संवादास्तु भवन्त्येव बाहुल्येन सुमेधसाम् ।

स्थितं वेतत् । सवादिन्यो मेधाविनां बुद्धयः ।

नैकरूपतया सर्वं वे मन्तव्या विपथिता ॥

4,10-11

The statement तदाहुः etc. quoted by Rājasekhara is traceable in the work of Ānandavardhana with the same context:—

Cf. तदित्थं स्थिते—

प्रतावन्तां वाचो निमित्तविधायामृतरसा
न वादः कर्तव्यः कविभिरनवबो स्तविषये ।
परस्वादानेच्छाभिरतमनसो वस्तु मुकवेः
सरस्वत्येवैषा घटयति यथेष्टं भगवती ॥

Dhvani. 4. 17.

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*[II. 2-5. The portion dealing with प्रतिविम्बकल्प, आलेख्यप्रख्य, तुल्य-
देहितुल्य and परपुरप्रवेशसदृश is borrowed by Hemacandra. *cf.* also अर्थो
द्विविधोऽथोनिरन्यच्छायायोनिश्च । (वामन. III. 2-7.) अयोनिः अकारणः शब्दानुमान-
कारण इत्यर्थः । अन्यस्य काव्यस्य च्छाया अन्यच्छाया तथोनिः । Read एकादश ।]

II. 2-5. Rājasekhara approves of all the above mentioned
views as correct. Vāmana seems to have analyzed अर्थ in poetry
for the first time, and discovered that there are three distinct
divisions of it.

Cf. अर्थो द्विविधोऽथोनिरन्यच्छायायोनिश्च ।

ध्वक्तः सूक्ष्मश्च । सूक्ष्मो भाव्यो वाचनीयश्च ।

Kāvyāṅkārāsūtra III. 2, 7-9.

Ānandavardhana, further developed this idea of three divisions
of Artha and, therefore, his is a definite improvement on the older
theory. This is found in the Dhvanyāloka 4-12.

Cf. सेवादो हान्यसादृश्यं तत्पुनः प्रतिबिम्बवत् ।

आलेख्यप्रख्यतुल्यदेहितुल्य शरीरिणाम् ॥

Taking advantage of the already existing theories, Rājasekhara
develops upon them, puts the whole on a more scientific basis, and
illustrates his points by a number of verses in these two chapters.
The word अप्यगीष्मदि also shows that Rājasekhara here alludes to
the views of some earlier writers on this subject. The examples
of तिन्दुतमोनि and परपुरप्रवेशसदृश are an improvement on Vāmana
and Ānandavardhana.

The word एकादश may be read as एकादश as अयोनि is used by only
one author. Hemacandra incorporated all these four divisions as
recorded by Rājasekhara along with their definitions and illustra-
tions in his Kāvyānuśāsanavivēka. p. 8.

II. 7-14. प्रतिबिम्बकरणार्थ is defined by Ānandavardhana as अनन्यात्म
and explained by him as तत्तिवक्तरीत्यन्तम् । *see*. Dhvani 4-13. The

same definition is given here in this verse by Rājasekhara as अपरमार्थविभेदम्. It is worthy of note here that the two verses cited here as examples will express identical meaning in case the reading in the second verse is changed as चन्द्रमन्तु instead of गलदन्तु ।

ll. 15-19. Ānandavardhana defines this division as वृत्तकर्म, and advises poets not to take recourse to this method of writing. But Rājasekhara does not agree with him, and defines this kind of poetry in a better manner than the प्रतिबिम्बरूप and shows good artistic taste in the verse illustrating this class. The fact that he differs from Ānandavardhana in this respect becomes manifest by the word अर्थचतुरैः in this definition and by the passage सोऽयमनुमासो मर्गः on p. 71 l. 12.

ll. 20-25. The third variety is approved of by Ānandavardhana as suitable for adoption, and is defined by him as प्रतिद्वारम् ।

Cf. तत्त्वज्ञानस्य सद्भावे पूर्वस्थित्यनुयाय्यपि ।

वस्तु भातिवत् तन्मयाः शशिच्छयमिवाननम् ॥

Dhvanyāloka. 4-14.

That the same view of Ānandavardhana is adopted by Rājasekhara is evident from the word गुणिवोऽपि mentioned in this definition.

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ll. 1-4. This method of description of the jewels is similar to that of the elephants adopted in the preceding verse. This kind of borrowing alone is permitted by Ānandavardhana.

ll. 5-14. This fourth division is not mentioned by any early writer. मूलैक्यम्=sameness of basic principles.

In the following two verses, the appearance of the Kadamba flower, the sign of the rainy season, becomes a source of enjoyment to the queens, because kings do not undertake war during that season and remain at home. Relying on this fact, two poets have composed two different verses where the second excels the first in description.

l. 16 अयस्कान्तवत् । Four kinds of poets who have special fondness for the use of these four kinds of Artha in their descriptions are named after these four Arthas in the same way as अयस्कान्त (magnet) which attracts iron and is called by that name.

पद्यम् । The poet is said to belong to the fifth variety when his attention is always drawn to the अयोन्ययं or the method of description not adopted by any earlier poet.

ll. 18-25. Here Rājasekhara quotes a set of anonymous verses giving definitions of five classes of poets who are named differently as: भ्रामक, सुम्बक, धर्षक, द्रावक, and चिन्तामणि.

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l. 7. कोशकार=a kind of sugarcane.

This description is called लौकिक as it is concerned with terrestrial things.

*[l. 11. देवीपुत्रमस्तु attributed to योगेश्वर in सद्गुणिकर्णामृत].

ll. 11-14. It is called अलौकिक since it is concerned with celestial beings. This verse is quoted once before while describing an Arthakavi (p. 18).

ll. 15-18. मिथः because it pertains to both celestial and terrestrial beings.

ll. 19-23. अर्थानां should be connected with प्रत्येकमष्टव्यवशात्. Each of these four Arthas is subdivided into eight and, therefore, the total number of sub-divisions is thirty-two.

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ll. 1-8. Here, the समर्थसमर्थकभाव required for the figure of speech known as अर्थान्तरन्यास, is shown in the first half of the second verse, and this is quite contrary to that shown in the last line of the first verse. It is, therefore, called व्यलसक.

*[l. 10. गुरुः शङ्खद्वयम् Vide Vāmanānukīra III. 2. 2.]

ll. 9-17. It is called सङ्घप्रतिविम्बवत्प because the three stages पाण्डुरार्ध, कपिशिर्मा कृतपद and वीतानोद are not stated in the second verse, though all the other stages are adopted as given in the first verse.

Read आपस्तितस्युत्पत्तिरिति शोषोवाद् ।

ll. 18-24. तत्र denotes here an army. The same idea expressed in the first verse, is developed upon, and enlarged in the second verse.

1. 25. नटनेष्यम् । When a later poet borrows an idea from earlier writing, but deviates totally from the original language, he is compared here to an actor who appears in a different dress from his original one.

1. 26. नेच्छद् पासासंकी is read as पासासंकी काओ नेच्छद् in the Gāthā-saptasatī. (3-5.)

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11. 2-5. The same idea, embodied originally in the Prākṛta language in the first verse, is expressed in Sanskrit in the subsequent verse.

*[1. 7. वान्ते (अमर 101 ;)

1. 11. धन्यास्तु attributed to Viṣṇu ;

1. 16. ततोऽहम् attributed to Vālmiki ;

1. 18. ससं कुतुम् ।

cf. ततः कुमुदनाथेन गमिषीमण्यपाण्डुरा ।

उदयादिभिरःशीभि लिहितं परमिन्दुना ॥ श्लोकपर्व.]

11. 15-19. In these two verses, the brightness of the moon is described as similar to the paleness of a lady's cheek. But the cause for the paleness of a lady's cheek, is mentioned in the first verse as emaciation due to the influence of passion, and, in the next, due to her being in a delicate condition. This is what is called हेतुव्यत्यय.

11. 20-25. The behaviour of the swans described in the first verse, is transferred in the second verse to the deer.

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11. 3-15. Combining in a concise manner, the imports of two different sentences belonging to early writers, is called सम्पुट.

The river Narmadā is called here a नदी, but, in fact, it should be called a नद as it flows towards the west.

समुद्र=a kind of fish.

सरिताम् may be construed with अम्.

|| 16-24 This नवनेपथ्य is exactly similar to the नटनेपथ्य of the प्रतिचित्रण class. In the नटनेपथ्य the same import of the first stanza is expressed in the second verse in a different language by a different poet. But, here, the same description of a thing adopted in the first verse, is reproduced in the second in a slightly modified style.

It is described in the first stanza that स्निग्ध on a woman's cheek which resembled the dark spot in the moon, is removed by the drops of her tear when she wept at the delay of her lover. But, in the second verse, the same idea is represented in a modified style and पल्लव or leaves and creepers in the cheeks of the ladies are said to have been destroyed by the hot tears coming from the eyes of the सञ्जिता नायिका.

|| 25 एवमधिकार्य is said to take place when a later writer borrows a method of description from an earlier poet and changes the principal object of description. The first verse is exploited while the second shows the exploitation.

In both the verses, cited as an illustration of this class of borrowing, the elephant's trunk of Ganeśa is described as similar to the stalk of a lotus when it is raised up by him. But the author of the first verse makes the sun resemble a lotus to which Ganeśa's trunk is said as the stalk; while the author of the second verse represents the tip of the elephant's trunk as the lotus.

*[|| 26 भग्याद्रजेदवदन No 80 of सुभाषितावली, attributed to गणपति whom Rajasekhara praises as under —

अथो गणपति वन्दे महाभोदमिधायिनम् ।

विशधरणैवस्य पूजयत वष्टगर्जितम् ॥

This is attributed by some to विष्णुसिद्धि ।

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*[|| 6 रविप्रकाश in चम्पूक II attributed to Valmiki]

|| 6-11 The author of the first verse, compares the winter moon to a mirror which is made dirty by the sighings of on lookers. The same idea has been borrowed by the author of the next verse where he describes the happy countenance of a lady as similar to a mirror which becomes natural when the dirt due to the tears and sighings of the on lookers, is cleared off. This borrowing is, therefore, called प्रत्ययति ।

ll. 12-14. सोऽयमनुप्रायो etc. Rājasekhara approves of this kind of borrowing on the part of poets, while he denounces the other kind of plagiarism already described by the name of प्रतिविबल्य. He quotes in support of his view, a verse सोयं etc.

*[1. 14. अन्ययान्मिवाच्छेति, आच्छेति from आ च्छ.

1. 17. ये यीमन्ति. (माडमारत. 1-2).

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*[1. 8. दिग्गार्ज्जटिज्जटोति. found in सरस्वतीरम्यमरण.

1. 8. कपाले माजोरः attributed to मास.]

1. 17. नमस्तरायण etc. The purport of this verse seems to be that the ten nails of God Rudra's feet, by the reflection of black colour of Nārāyaṇa who bowed before Rudra, resembled the ten moons on the heads of the ten Rudras and they seemed to have come to worship the moon which is on the head of the eleventh Rudra.

Construction in this case may be made thus:—नमस्तारायणच्छाया-
च्युरिताः पादयोः नखाः दस द्देन्दवो (भूया) दस त्वचम्रं सेवन्त इव ।

The reading suggested as द्देन्दवः in the text makes a slight change in the purport. In that case it may be construed thus:—

नमस्तारायणच्छायाच्युरिताः (अथ एव) द्देन्दवः पादयो दस नखा द्वे दस त्वचम्रं सेवन्त इव.

If the word Nārāyaṇa is changed to Nārāyaṇī, then this verse will give quite a different sense. The face or the moon on the head of नारायणी or पादवी who bowed before Rudra, being reflected on the ten nails of his feet resembled the ten moons worshipping the moon on the head of Rudra.

The purport of the next verse उमैक etc. is, however, quite clear, where it is said that the moon on the crown of Rudra seems to have taken six forms on being reflected on the five nails of उमा when he bowed before one of her feet.

*[1. 25. अङ्गणे, संकृते रात्रिमरीचिरेने (जानकीहरण 8. 85).

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*[1. 10. पुरबक पुष्पपुतकीशारेण attributed to रत्नाकर (पुष्पपुतकी.
No. 2564).

1. 25. संनिपाद्यमभिनेद्युताये (मित्रा. IX. 32.)]

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1. 4. The word लक्ष्मी may be read as लक्ष्मी which means 'bamboo'. The metaphor or रूप in this verse is between the moon and the चूड़ामणि and in support of it, a simile or उपमा comparing the broken pieces of bamboos with the rays of the moon, is given. The word लक्ष्मी may also be read as लक्ष्मी which means arrow-root and is known in vernacular as लक्ष्मी.

1. 9. The reading मणि may be preferred here as the stars are similar to the पुष्प flowers and they provide themselves as signs to determine the position of the tank.

*[1. 10. राजनिपुरनि (कामनाद्वार. IV. 3. 32.)]

1. 16. विशिखामुखेय=at the commencement of public roads in the cities.

*[1. 18. विपत्ति विपत्तिव quoted in कामनाद्वार of हेमचन्द्र. There we find जलद्वारकाद्विषादुदु and हस्तव.]

1. 22. Three śloka from रघुविजयविषय इवेत्युः etc. explain the portion अक्षिपत्तपविपुला पयोत्ता which is the last part of the verse विशिखामुखेय विपत्ति etc.

आमपिचामम्=raw lid.

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11. 3-8. The poet Surānanda, on this point, seems to follow Ānandavardhana whose views are already stated. This Surānanda belonged to the Yāyāvaragōtra to which Rājasekhara belonged, as can be inferred from the verse contained in the Bālā-rāmāyaṇa and cited below.

य मूर्ध्नी यत्रादीदृशयन इषाकालजलदः सुरागन्धः शोऽपि धरगुदयेदेन वषट् ।

नवान्ये गन्धये तरुलक्षितप्रभृतयः महाभागन्मिलनप्रभृति यामावरगुटे ॥

1-13.

He was in the court of the rulers of the Cedi country, and was probably a contemporary of king Ranavigraha of Cedi (cir. 875-911 A. D. see Bhandarkar Report VI. p. xix.)

There is a verse bearing on this point, in the Sūktimuktāvalī and is attributed to Rājasekhara :—

मदीनी मेरुतमुता मुतादी रघुविषयः ।

रघुविषय च एतावन्त्येदिनगतमग्नयम् ॥

p. 47. (G. O. S. edition).

The preamble 'तदाह' shows that the verse सरस्वती etc. is quoted from the work of Surānanda. Similar sentiments are also expressed in the Dhvanyāloka.

cf. सरस्वती स्नातु तदर्थवस्तु निष्यन्दमाना महतां कवीनाम् ;
अलोकसामान्यमभिव्यनक्ति प्रतिस्फुरन्तं प्रतिभाविशेषम् ॥

1-6.

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*[1. 4. अविरलसिव. (मालतीमाधव III)].

1. 12. Anuprāsa and Atīśayokti are the two Alaṅkāras illustrated in the two subsequent verses.

*[1. 18. जयन्ति घाणसुर (चारुन्दरी 2.)].

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1. 3. In the first verse, the moon, reflected on several limbs of a lady, is described as adorning her with ornaments, while in the second verse the same moon, reflecting on her, is described as worshipping her because he was inferior to the beauty of her face.

*[1. 10. Read चन्द्रेण भाति रमणी रमणीय. l. 13. ताम्बूलवल्ली. (रघु. VI. 64)].

1. 17. युक्तयोगदः=one who is able to connect things appropriately.

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1. 4. Translate:—It seems to me that the poetical skill lies in the exact knowledge of the practices either to be given up or adopted from among the 32 kinds enumerated.

*[1. 7. क्षप्दायैशासनमिदः कति नो कवन्ते. cf. ध्वन्यालोक. 1. 7.]

✓ Aulhyūyā. XIV.

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ll. 14-25. Bhāmaha, Daṇḍin and Vāmana include the descriptions of अशास्त्रीय and अलौकिक things amongst the Doṣas or blemishes of a composition.

cf. देशवालकसाल्यैकन्यायागमविरोधि च ;
प्रतिज्ञादेदुत्तान्तरीनं दुष्टं नेष्यते ॥

Bhāmaha. 4-2.

देशकालकलालोकन्यायागमविरोधि च ।
इति दोषा दशैवेते वज्याः काव्येषु स्मरिभिः ॥

Daṇḍin. 4-3.

देशकालस्वभावविरुद्धार्थानि लोकविरुद्धानि ।
कलानुवर्तुर्गशास्त्रविरुद्धार्थानि विद्याविरुद्धानि ॥

Vāmana. 2. 23, 24.

Rājasekhara, however, permits the use of अलौकिक and अशास्त्रीय descriptions, which he deals with in these three chapters and calls them as कविसमय. These varieties are, however, quite distinct from those included in the Doṣas by such earlier writers as Bhāmaha and others. Vāmana, for the first time, uses the word काव्यसमय in his 5-1 of the Kāvya-lāṅkārasūtra and under this heading he instructs poets to observe certain rules in order that errors relating to grammar, metre and gender may not creep into their composition. The कविसमय explained by Rājasekhara in these chapters seems to be different from Vāmana's काव्यसमय also. Rājasekhara seems here to indicate that though all the कविसमयस are generally against the Śāstras as well as usage, there are certain varieties which are worthy of being adopted; while there are others which are to be totally avoided. He intends saying that though his कविसमय seems to be छेदशास्त्रविरुद्ध, it is worthy of adoption in poetical composition because such things had actually existed either in early ages or in different parts of the world and also because earlier poets have adopted such descriptions in their works. Yet, another kind of description which is included amongst the Doṣas by Bhāmaha and others as अशास्त्रीय and अलौकिक should necessarily be avoided by poets, because in such cases the things described are purely imaginary and they neither existed at any time or at any place, nor such method as this was followed by any of the early poets. This is the real sense of the term Kavisamaya. Some dishonest poets, however, have used the same term in different ways so as to suit their own selfish ends.

Rājasekhara appears to be the first writer to deal with this subject exhaustively, and the later writers such as Hemacandra and others have borrowed freely from him; and in doing so they merely added some new verses as illustrations.

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*[The chapters XIV to XVIII are borrowed in काव्यानुशासनविवेक; दीपावलि (वेपथु 1. 30)].

l 4 The words पद्म, उत्पल etc. are common nouns and, therefore, the meanings of these words are included in the group of जाति or genus

l 6 Kālidāsa alludes here to the existence of lotus flowers in the river Sīprā

l 10 In this verse, नीलेयल or the blue water lily is described as blooming in the river Gange

*[l 11-13 मृदुभिरनिवारै, वारै would be better, read व्यर-
दत्तद्वयानीम्]

ll 15-18 In this verse, one Keśava probably a king or a rich man, is eulogised as having done some wonderful thing for the Kudungeśvara the presiding deity of Ujjaini. Here the river near Ujjaini is said to be full with swans and Sīrasa birds.

*[l 16 For बुद्धशर in Ujjaini see प्रबन्धवितामणि सिद्धेनप्रबन्ध

l 20 स्मरतिरिति स्मति is the correct grammatical form]

ll 19-22 नाग=serpents or elephants

विप्रपोत=young animals or boats

सरो=water or gold

नागूतमता=feeder of clouds or bearer of clouds

All these words having two meanings apply to both the ocean and the mountain described in this verse, which is in *double entendre*

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ll 3-4 The words मन्त्रि and ऋषि are synonymous

*[l 5 यदि वदन्निन्दी also is in जातिपरवर्ति]

l 12 शशानमुदा-महाशय

*[l 21 हनुमान् (विद्वान्मन्त्रिण III 6)]

ll 21-22 The reading of this verse here seems to be better than the reading of the printed edition of the Vidharālabhaṭṭikā as वदन्निन्दी and निन्दन्निन्दन्निन्दन्. But the commentator of that work, adopted the reading as obtained in the printed edition while commenting upon this verse

*[l 25 मन्त्रिण III 11 III 11 Mss of वदन्निन्दन्निन्दन् read वदन्निन्दन्]

ll. 25-26. The reading adopted in the *Sarasvatikanthābharana* is सयो द्रावित for यच्चद्रावित found here, and Bhoja commented upon that reading in the following manner.

सयो द्रावितकेतवोदरदलस्रोतःसन्दस्यादिचंभवादियं चंभवमिति..

But Nārāyaṇa, the commentator on the *Viddhasālabhaṭṭikā*, commented upon this reading somewhat differently as: यत्रेण तैलेधुरस-
निकासनार्थे सम्पादितदारुशिलादिनिर्मितोपकरणविशेषेण द्रावितानि etc.

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*[l. 1. उत्तेच्या. उत्तेच्या is the correct grammatical form.]

l. 1. Read उत्तेच्या instead of उत्तेच्या.

*[l. 18. *यस्यासरा. (कुमार. I)]

l. 17. प्रकीर्णकद्रव्यकविसमय=the Kavisamaya under the miscellaneous section.

*[l. 19. In शेतां हरिः read शिवामहे instead of विविदामहे and दूरदूरस-पयाः for दूर दूर सपयास्तृपितस्य.]

ll. 19-22. The first half of this verse alludes to the ocean of milk, while the second refers to the ocean of salt. It is, therefore, evident that poets do not differentiate generally between the two oceans.

The word दूर means अत्यन्त just as दूरवित्तंविनो घना ।

दूरदूरसपयाः=दूरं अत्यन्तं, दूरस नीरसे पयः यस्य च.

The last line of the verse may be construed as:—

स त्वं कृपयसः मते. (पद्मि) किं न जपन्त्य ? ।

and translated thus: "Are you not inferior to the desert where the wells supply water for drinking purposes."

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l. 8. Reading वनसंशः may be adopted here in consonance with the statement contained in the verse तद्विप्रयोगे निरणेतथा etc. There it is said that the *Sephālikā* trees let fall their flowers in the presence of the moon, as if to complain to the moon with drops of tears against the cruel treatment of the sun they receive during the day.

The line सनोऽपि कियार्थस्त्वनिबन्धनम् may be interpreted in the following manner:—

*[1. 13. देख्या (नित्त. IX. 22.).

1. 15. देखसगौरम् (रघु. II. 25.)]

1. 15. The word देखसगौरम् illustrates here the similarity between दृक् and गौर.

1. 22. Both the words वीह्य and देह्य mean 'moving'. वीह्यं च द्रु मेहति may be considered as a better reading.

*[1. 25. अय पयि (रघु. IX. 93.).

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*[1. 1. पादन्नास. मेघदूत. 1. 36. 1. 5. तसुसीर्य (मेघदूत. 1. 47.)]

Adhyāya XVI.

1. 12. The varieties of Kavisamaya mentioned above relating to the terrestrial things may equally be applied to celestial things. But some special features of स्वर्गकविसमय are treated in this chapter.

*[1. 18. अद्वाभिरपित. (माघ. II. 53.).

1. 14. मा भैः in वामनीयालङ्कार- 3. 2. 7.]

11. 14-19. In the first verse, a lady is represented as speaking to the quivering image of the moon reflected in the glass of wine held in her hand. Here, the moon is called रघाद् or one having a black spot resembling the form of a hare.

In the second verse the same black spot of the moon is compared to a deer.

1. 26. केलिप्रकाश seems to be a proper name. It may also be taken to mean as केलिप्रकाश='brilliant in sports.'

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11. 1-4. In this verse, the army of Yādavas is said to carry banners with the fish-sign because प्रद्युम्न, the son of Kṛṣṇa and the chief of the Yādava army, was an incarnation of मत्स्य and therefore is known as मत्स्यकेतव.

This verse seems to be the reply of a warrior, very probably भीमसेन, who was asked to enter the army of the Kauravas in the Mahābhārata war where the Yādavas and Drupā were protecting the Sindhunātha alias Jayadratha.

Construe:—आपातमास्तविलोडितसिन्धुनाथः हात्कारभीतपरिवर्तितमात्स्यचिह्ना याद-
धमहोदधिभीमवेत्तामुद्वह्य पवनसुतुरिव श्रोणाचलमुद्वहामि ।

Here the two words सिन्धुनाथः and श्रोणाचलम् have double signi-
fication.

*[1. 6. After the verse वन्द्या, MSS. of काव्यानुशासनविवेक add—

ययान-यदिन्दोरन्वेति व्यसनमुदयं वा निधिरसा-
मुपाधिस्तत्रायं जयति जनिकर्तुः प्रकृतिता ।
अयं कस्संबन्धो यदनुहरते तस्य कुमुदः
विशुद्धाः क्षुदानां ध्रुवमनभिसन्धिप्रणयिनः ॥]

11. 5-13. All MSS of this work cite only the first verse वन्द्या
विषयः etc. to illustrate this Kavisamaya. Hemacandra who
borrows all these chapters in the same order as found here in his
Kāvyañuśāsanavivēka, includes the second verse यदिन्दोरन्वेति etc.
also. This verse is quoted from the Anargharāghava of Murāri.
It appears from this that Murāri, the author of the Anargha-
rāghava may be placed before Rājasekhara (cir. 900 A. D.) on
the strength of this quotation from his work.

It is worth remembering in this connection that Murāri is
supposed to have flourished before 850 A. D. on the doubtful
testimony of a verse in the Haravijaya of Ratnākara. The verse
in question runs thus:—

अङ्गे पुनाटक इवोत्तमनायकस्य
नासं कनिष्ठस्थित यस्य गुरारिरित्यम् ।
आकान्तऋतमुपनः क गतः स दैत्य-
नाथो हिरण्यकशिपुः सह बन्धुवर्गैः ॥

38-68.

Although the words गुरारि, नाटक, बनिः etc. do clearly refer to
the poet Murāri the author of the Anargharāghava drama, yet
the event mentioned in the verse does not agree with the theme
as found in the drama Anargharāghava, because Rāma, the hero
is not stated there as being killed in any of the Aṅkas as required
by this verse. It is, therefore, difficult to take the words गुरारि
etc. in the verse to represent the author of the Anargharāghava.

The construction of this verse of Ratnākara may, therefore,
be taken thus:—

यदि पुनाटके अङ्गे उत्तमनायकस्य नासमिव गुरारिरित्यं यस्य नासं स्थितः सः आकान्त-
ऋतमुपनः दैत्यनाथः हिरण्यकशिपुः सह बन्धुवर्गैः क गतः ॥

It may also be pointed out, here, that the present context is not complete unless this verse is accepted as a genuine part of the *Kāvya-mīmāṃsā*. Because the verse *वन्वा नियसज्ज* etc. relates only to the moon born from the eye of *वज्रि* and not to the moon born from the ocean as required by the statement *जनिनेनसमुद्रोत्पन्नयोरैक्यम्*. But the second verse *यदिन्दोरन्वेति* etc. refers to the moon born from the ocean and thus both the verses together illustrate this *कविसमय*. The verse *यदिन्दो* etc., therefore, is a genuine part of the work. Relying upon the accuracy of Hemacandra in quoting these chapters of the *Kāvya-mīmāṃsā* which is amply borne out by other instances such as in line 19 of this page as *कामस्य मूर्तत्वममूर्तत्वञ्च*, this verse also may be taken as a genuine quotation made by *Rajasekhara* from the *Anargharaghava* of *Murari*.

*[1 14 Read बहुकालजन्मनोऽपि शिवचन्द्रमसो यातवन् ।

1 19. MSS of *काव्यानुशासन* read कामस्य मूर्तत्वममूर्तत्वञ्च यथा ।

1 20. अथ स found in *प्रबन्धचिन्तामणि*, 1 24 धनुर्मात्रा attributed to *दण्डक* in *दुर्भाषितावलि*, separate मनो and भेषम्, *सम्प्रसृत्य* seems better reading.]

1 25 Construe as -भवत्कामन येन लक्ष्यम्

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*[1 2. यस्याधोऽथ attributed to *राजसेगर* in *कवीश्वरचनसमुच्चय* and in *सुक्तिकर्णामृत*, and to *चन्द्रक* in *सुक्तिमुष्णवली*

1 7 येन चक्षुःशान्तोभवेन attributed to *आरवि*. For the meaning see *धन्यालोक*,]

11 7-10 For the meaning of the verse येन चक्षुःशान्तोभवेन etc see also *Sarasvatikanthābharana* p 166 (N 3 edition)

Reading *सोऽयदिभुजङ्गहावलय* as found in C MS is correct. In the case of उमापय construe as —इष्टानि भुजङ्गा एव हारा वलयानि च यस्य स ।

In the case of माधव, इष्ट भुजङ्गहा (गह्वर) यस्य ॥, रवे शब्दप्रज्ञानि लयो यस्य स

Here *Nārayana* and *Madhava* are described as one and the same

11 12-15 Construe as —दोग्ध्यो मय ईरित मदर येन स ।

In the first half of this verse *दामोदर* and *कूर्म* are described as identical, and in the second half the identity of *Lakṣmī* with wealth and earth is described

1.17. *Sarasvatikanthābharana* reads त्वं नागराज instead of हे नागराज.

*[1. 19. Read सोढाऽविपद्वापवाहनयोगलीलापर्यङ्गवन्दनविधेस्तव । quoted in सरस्वतीकण्ठमरण II.

1. 24. जयन्ति बाणासुर. वादम्बरी.2.]

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* [अस्ति दैत्यो. first verse of हयग्रीववध of भर्तृमेष्ठ, दानवाधिपते and महासु-
रसमाजेऽस्मिन् seem to be from the same work. One more verse विनिर्गतं
मानव. is quoted in काव्यप्रकाश.

कविसमय of वामन is different from that of राजशेखर. The following
quotations will explain the कविसमय and show how far the later
writers of कविशिक्षा were indebted to राजशेखर for this.

यधीनां समयं यथा निबन्धोऽप्यसत्तत्सतः ।

अनियन्धस जाह्लादेर्नियमेन समासतः ॥

असतोऽपि निबन्धो यथा—

गिरी रत्नादि हंसादि स्तोकपद्माकरादिषु ।

नीरेभाषं खगगङ्गाया जलजाय नदीष्वपि ॥

तमस सचिनेयत्वं मुष्टिप्राज्ञत्वमुच्यते ।

अञ्जलिप्राज्ञता चन्द्रत्वप. कुम्भोपवाह्यता ॥

प्रतापे रक्तोष्णत्वे कीर्त्ती हंसादिशुभ्रता ।

कृष्णत्वमपकीर्त्तादौ रक्तत्वं कोपरगयोः ॥

चतुष्टयं च समुद्रस्य विभोगः कोकयोर्निष्ठि ।

चक्षुराणां सुराणां च ज्योत्स्नायासो निगद्यते ॥

रमायाः पद्मवासिर्द्वं राज्ञो वक्षसि च रिपतिः ।

समुद्रमधर्नं तत्र सुरेन्द्रधीसमुद्रवः ॥

सतोऽप्यनिबन्धो यथा—

कुन्दके फलपुष्पे च सुरभी गालतीसुमसु ।

शुक्ले पक्षे तमोऽशुक्ले ज्योत्स्ना फलमशोकके ॥

रक्षिमा कामिन्दतेषु हरितत्वं न कुन्दके ।

दिवा निशितरत्नाब्जानां विवासिर्द्वं न वर्ण्यताम् ॥

नियमेन नियन्धो यथा—

सामान्येन तु घावस्यं पत्रपुष्पाभ्युत्पत्तिसाम् ।

चन्दनं मलयेष्वेव मघावेव पिकथनिम् ॥

अम्बुदाम्बुधिकावाहिवेशशृङ्गेण वृष्णताम् ।

निम्बबन्धूकनीरेण सूर्यनिम्बे च रत्नताम् ॥

रत्नं नास्व मयूराणां वर्णस्त्रेव विवर्णयेत् ।
 नियमस्य विरोधोऽप्य कथिद्व प्रकाश्यते ॥
 शुभ्रमिन्द्रदिप मूयाधोणि यस्त चतुर्वर्ण ।
 सुवचानि चतस्रोऽष्टौ दश वा वक्तुमो मता ॥

जिनसेन अलङ्कारचिन्तामणि—pp 7 & B.

वसतोऽपि निबन्धेनानिबन्धेन सतोऽपि च ।
 नियमेन च जालादे कवीनां समवलिधा ॥

वसतोऽपि निबन्धो यथा—

रत्नादि यत्र तत्रास्ती हस्तवत्पञ्चलाद्यये ।
 जलेभाय नभोमयामम्भोजाय वदीव्यपि ॥
 तिमिरस्य तथा मुष्टिभ्रष्टस्य सूचीनिमेयताम् ।
 श्वपलिप्राकृतता पुष्पमोषवाह्यादे विधुतिषु ।
 शूद्रत्वं कीर्तिहास्तादौ काव्यं दुष्कर्तव्यमपि ।
 प्रतापे रक्ततोष्णत्वे रक्तत्वं क्रीडारामयो ॥
 निभावर्यां भिन्नतराधयण चकचानयो ।
 ज्योतिष्ठाद्यन चकोपणा वर्णयेदसदप्यह ॥

चतुर्भि कलापकम् ।

सतोऽप्यनिबन्धो यथा—

वसन्ते भ्रातृतीपुष्प फल पुष्प च चन्दने ।
 अवोके च फल ज्योतिष्ठाध्वान्ते कृष्णान्यपक्षयो ॥
 कामिदन्तेषु पुन्दानां पुष्पेषु च रक्तताम् ।
 त्रिविक्रपुष्पे पीतत्वं सरोजमुत्पलपि ॥
 हरितत्वं दिवा नीलोत्पलनां खेरतां दिश ।
 शेषपालिकासुमे अथ वर्णयेत् सद्यप्यह ॥

त्रिभिर्विशेषकम् ।

नियमो यथा—

सुफालान्नपण्यामेवाग्निष्वेव मकरावपि ।
 भूनेष्टु हिंसयत्येव मणये दास्य चन्दनम् ॥
 सामान्यग्रहणे वारिसुखां कृष्णत्वमेव हि ।
 रक्तत्वमेव रत्नाणां पुष्पाणां ह्यहपमेव च ॥
 तथा वसन्त एगान्यसुखानां ध्वनितोद्भवम् ।
 वर्णस्त्रेव मयूराणां रत्न वृत्त च वर्णयेत् ॥

त्रिभिर्विशेषकम् ।

नियमविरोधो यथा—

नीलवृणयोहरितवृणयो द्यामावृणयो ।
 पीतपाटल्यो शुश्र्मारयोर्नगसर्पयो ॥
 मद्यार्णवसागरयो रक्षिरक्षारवमुद्रयो ।
 कमलसम्पदो कामध्वने मकरमत्स्ययो ॥
 द्वादशानामप्यर्षाणां धार्यधिरज्जगद्भ्यो ।
 चन्द्रे सतीतयोर्विष्णुसौवर्मादिकम् च ॥
 नययययशोदरगणधवप्रभृतेरपि ।
 सनकासुरदेवानामेवमेवामिग्राम्मतम् ॥

चतुर्भि कलापकम् ।

दानवास्तु विप्रचितिः शम्भरो नमुचिस्ताया ।
 पुलोमादयोऽय दैत्या हिरण्यारयो विरोचनः ॥
 बाणो हिरण्यवशिपुर्वलिप्रहादकादयः ।
 अथासुरा वृषपर्वबलवृनादयः स्मृताः ॥
 ह्यौणासृष्णः कटाश्यानां शुक्रता कृष्णताऽयवा ।
 कृष्णताप्ययवा शुक्रदयामता शुक्रकृष्णता ॥
 बहुबालजन्मनोऽपि दिवचन्द्रस्य बालता ।
 मनोभवस्य मूर्तत्वममूर्तत्वं च वर्ण्यते ॥
 देवदेवीस्थिति विद्याभ्याविकानायकक्रमम् ।
 स्वभावान् सर्वजीवानां व्यवस्था देशकालयोः ॥

अमर—अव्यकल्पलतावृत्ति—द्वितीयप्रतान pp. 30-31.

असतोऽपि निबन्धेनानिबन्धेन सतोऽपि वा ।
 नियमेन च जालादिः कवीनां समयस्त्रिधा ॥

असतोऽपि निबन्धो यथा—

रत्नानि यत्र तत्रादौ हंसाद्यत्पश्याशये ।
 जलेभासं नभोनद्यामम्भोगाद्यं नदीष्वपि ॥
 तिमिरस्य तथा मुष्टिप्राग्र्यं सचिमेयता ।
 अञ्जलिप्राहाता कुम्भोपवाह्यत्वं शशित्विपः ॥
 शुक्रत्वं कीर्तिहासादां कर्ण्यं चाकीर्तिपापयोः ।
 प्रतापे रक्तोष्णत्वे रक्तत्वं क्रोधरागयोः ॥
 विभानर्था भिन्नतटाभ्रगणं चक्रवाकयोः ।
 उद्योत्प्रापानं चकीराणां चतुष्कत्वं पयोनिधेः ॥

सतोऽप्यनिबन्धो यथा—

वसन्ते मालतीपुष्पं फलपुष्पे च चन्दने ।
 अशोके च फलं उद्योत्प्राध्वान्ते कृष्णान्यपक्षयोः ॥
 कामिदन्तेषु कुन्वाना मुकुलेषु च रक्षता ।
 हरितत्वं दिवा नीलोत्पलानाम् विसासिता ॥
 वर्णयेन्न सदप्येतन्नियमोऽय प्रकाश्यते ।

नियमो यथा—

भूर्जत्वमिधमवलोक्य मलये ह्येव चन्दनम् ॥
 सामान्यग्रहणे शौक्ल्यं छत्राग्न्यं पुष्पवाससाम् ।
 कृष्णत्वं केचकाकाहिपयोनिधिययोमुचाम् ॥
 रक्तत्वं रत्नवन्धूकनिम्बाम्भोजविवस्वताम् ।
 तथा वधन्त एवान्यपुशानां कटकृजितम् ॥
 धर्मास्त्रेव भयूराणां स्तं नृस्यं च वर्णयेत् ।
 नियमस्य विरोधोऽय पुनः कथित् प्रकाश्यते ॥

नियमविरोधो यथा—

शमलाश्वत्थयोः कृष्णहरितोर्नगसर्पयोः ।
 पीतलोहितयोः स्वर्णपरागाभिनिष्ठादिषु ॥

चन्द्रे शशैषयोः कामग्नये मकरभतस्यो ।
 दानवाधुरदैत्यानामैवयमेवाधिसम्पत्तम् ॥
 बहुकलबन्मनोऽपि शिवचन्द्रस्य धालता ।
 मानवा भौलितो वर्ष्मा देवाधरणतः पुनः ॥

देवेश्वर—कविकलाकता pp. 40, 41 and 42.]

ll. 12-13. Here Rājasekhara declares that he is the first writer to deal with this kind of Kavisamaya which the early writers on poetics failed to notice. But they included other varieties of Kavisamaya which readily form part of the Doṣas or blemishes in poetical composition or ungrammatical usages.

The passages — कान्ये ह्युत इव स्थितः । स साम्प्रतमिहास्माभिर्विधादुदि विबोधितः ॥ clearly show that early authors were not opposed to it, and that Rājasekhara alone took up this subject to be treated of in detail.

Adhyāya XVII.

Chapters 17 and 18 are reproduced by Hemacandra in his *Kāvyañuśāsanavivēka* (pp. 126-135) and he followed the same order as found here.

ll. 19-22. In this verse, the firmament and the earth are described as forming one world. This is shown by the words *भूमपरिमिता भूमिर्विष्णोः* and *वगति सखले*.

It is alluded here that in the whole world there can be no other family than this where the members such as Bala, Hara and Viṣṇu of the family could not till their little land due to want of a second ox.

Page. 90.

* [l. 1. इणदि. (अमर. 1. 7.); There the reading is वास्य instead of वास.]

l. 1. रोदसी—earth and firmament.

* [l. 4. त्वमेव quoted as an example of वधैरेव in सरस्वतीवन्दनमरण.

l. 10. पञ्चमिनी description of the palace of king Harṣa, the patron of Bāṇa.

l. 15. निरुपधि in वायन 4-3-32; the general reading is स्थितमनिरुपधित.]

l. 25. Jambūdvīpa is situated in the middle of the other द्वीप having three Dvīpas on both the sides. The names of all the seven द्वीप and their order of precedence are mentioned in this verse.

Page. 91.

ll. 1-2. Each of these seven द्वीप are surrounded by seven concentric oceans.

l. 6. Kāvyañuśāsanavivēka reads as तस्मिन्नप्याजिकेलिव्यतिकरविजयोपाजिते वीरवर्धे पर्याप्तं मे न दातुः etc. but Vāgbhata's Kāvyañuśāsana reads as तस्मिन्नप्याजिकेलिव्यतिकरविजयोपाजिते वीरवर्धे. Both वीरवर्धे and वीरवर्धे do not give any clear sense of that passage and therefore, it may be changed as वीरवर्धः which may be construed with यः in the next line. The purport of the verse, then will be as follows:-

'The great warrior, probably Paraśurāma, became dissatisfied with Brahman because he thought that all these eighteen islands, earth with its nine sub-divisions, one mighty ocean, and the fertile country all around, acquired by him through his prowess in battles, seemed to him to be insufficient for his liberality'.

The reading :- वके पुञेन दातुं तदिदम् may be construed thus:-यः वीरवर्धः 'तदिदं पुञेन दातुं वके' इति धिया वेधते जुषेत् 'Paraśurāma became dissatisfied with Brahman because he could create very little for being given away in charity'.

*[l. 7. MSS of वाव्यानुशासनविवेक read पर्याप्तं मे न दातुः instead of वके पुञेन दातुम् ।]

ll. 13-16. This verse मातङ्गनामभावे etc. is not quoted by Hemacandra in his Kāvyañuśāsanavivēka. The import of this verse is that the enemies of a king were defeated and driven out to the shores of the three oceans where also they had the riches of a king in the form of elephants of the quarters, Chātāmagi jewels and Kalpaka trees etc. although they lost their own elephants, jewels and gardens.

*[l. 22. MSS of विवेक read वगस्तुपुटोत्तिष्ठः]

l. 23. Read प्रस्तरयितम् instead of पृथयितम्.

प्रस्तर means a small stone.

The reading उत्तिष्ठ also is quite suited to the emendation as प्रस्तरयितम् । The purport of this verse would then be as follows :

God Keśava assumed the form of a small stone in the hand of Agastya when he commenced drinking the water of the seven oceans, lest Agastya may drink him too.

Page. 92.

*[1. 1. For देवेनाम्बुजजन्मना. MSS. of सिवैक read ब्रह्मणा पुण्यकर्मणा.]

ll. 1-7. For a detailed description of जम्बूद्वीप see the Vāyupurāṇa chapter 34 from which this portion of the Kāvyaṃimāmaś seems to have been drawn.

*[1. 18. चक्रवर्तिक्षेत्र, cf. देशः पृथिवी तस्यां हिमवतमुद्रान्तरमुदीचीनं योजनसहस्रपरिमाणमतिर्यक्चक्रवर्तिक्षेत्रम् । Kautīlya's Arthaśāstra p. 338.]

ll. 8-17. Compare the version in the Vāyupurāṇa with the description of Bhāratavarṣa here:—

भारतस्यास्य वर्षस्य नव भेदाः प्रकीर्तिताः ।
 समुद्रान्तरेता क्षेत्रान्ते स्वगम्भाः परस्परम् ॥
 इन्द्रद्वीपः कसेरुश्च ताम्रपर्णो गण्डर्भमान् ।
 नागद्वीपस्तथा सौम्यो गन्धर्वदेशश्च वाङ्मनः ॥
 शयं तु नवमस्तेषां द्वीपः सागरसंहृतः ।
 योजनानां सहस्रं तु द्वीपोऽयं दक्षिणोत्तरम् ॥
 आत्यतो ह्यकुमारिखयादागद्वाप्रभवश्च वै ।
 + + + +
 यस्तस्य नवमो द्वीपः त्रिर्बेगायत्तं लब्धयते ।
 कृत्स्नं जयति यो तेन स सम्राडिह कीर्त्यते ॥
 + + + +
 सप्त नामिन् सुपर्वाणो विद्युताः पुलवर्ताः ।
 महेन्द्रो मलयः सङ्गाः शुचिमातृलपर्वतः ॥
 विन्ध्यश्च पारियात्रश्च सहैते कुलपर्वताः ॥

Vāyupurāṇa. Chapter 45, 78-88.

The similarity is so remarkable as to leave very little room for doubting that the description of Bhāratavarṣa, as given here, is wholly based on the information supplied by the Vāyupurāṇa.

Page. 93.

l. 4. घनसार=camphor.

l. 6. गौः=a house. मुनिपुत्रव=Agastya.

l. 17. cf. Manusmṛiti:—

आ समुद्रात्तु वै पूर्वोदात्तमुद्रात्तु पश्चिमात् ।
 तयोरेवान्तरे स्थितौ आर्षावर्तं विदुर्द्वयम् ॥

1 20 Here Rājasekhara divides India into five parts, and gives topographical information relating to these parts. His conception of the country dividing itself in five parts, is probably derived from the position, boundary and description of Madhyadeśa as found in such earlier works as Manusmṛti, Kamasūtra etc. The countries lying in the four directions from the Madhyadeśa constitute four groups each consisting of several divisions.

*[11 21-27 Viveka and Vagbhata read सुदूर, माहिष्मक, वैतर]

1 3 For the things produced in Southern India see the products of the four Malaya mountains already enumerated on pp 92-93

*[11 2-17 Viveka reads भैरवी वेणी कृष्णवेणी and घनायुजवम्बोज Vagbhata reads उपलावती, while Viveka has पलावती Vagbhata reads हयवन, करणकुहक Viveka and Vagbhata have हुनार and हरदूर, and add पालधर after हिमालय हरदूर is the correct reading as हारहार is mentioned by वसुदेवसिंह]

1 17 यदाहृ etc This verse is quoted from the Manusmṛti (2 21) Madhyadeśa is also mentioned in the Kamasūtra thus -

मध्यदेश आर्यप्रायाः पुस्तुपचात ।

2-5 21

The same verse हिमवदिष्ययोर्विषयम्, etc (Manu 2-21) is quoted in the Jayamangala on this Sūtra and is attributed to Bhṛgu there but not to Manu. According to Vasistha Jayamangala gives a different reading as गङ्गायमुनयोऽस्यैके इति वसिष्ठ । instead of हिमवदिष्ययोः of this verse

11 23-24 The portion of this country, called भूतर्वी, is situated within the four boundaries of the Sarasvatī in the west, Prayaga in the east, the Ganges in the north and the Yamunā in the south. For similar statements see also 11 25-26.

Cf इमेऽतर्वीभूषणपाशाः । पाषाणस्तत्र पथिमेतत् इमे आमा विरा भाजनास्त्वदृष्टेऽपि भवन्तु यमुना प्रियतनपाशास्तथा ॥

Balarāmyana 1 86

Kānyakubja or modern Kanauj is called महोदय or पारिपुर and is situated on the bank of the Gange.

Cf verses 88-90 of the Balarāmyana act 1.

These evidences militate against the views of some of the commentators on Bhavabhūti who are disposed to identify Kalapriyanatha with the deity of Padmapura in Vaidarbha, the birth place of Bhavabhūti, or with Mahakulesvara of Ujjayini. As there are not strong reasons to support either of the two theories mentioned above, these may be dismissed as fanciful.

(4) Now the position of Brahmasila mentioned by Rājasekhara may be determined on the strength of the position of the other three places, and its exact situation may be located in the eastern part of the city of Kanauj. It is also probable that Rājasekhara, being a teacher of Ling Mahendrapala of Kanauj, was well acquainted with the topography of the city, and thus mentioned the four parts of the city of Kanauj to prove the relativity of directions. For his appreciation of the city of Kanauj see introduction page xxi.

* [pp 93-94 With the five divisions of our author *cf*

"The five Divisions of India, or the 'Five Indies, as they are usually called by the Chinese, are as follows —

I Northern India comprised the Panjab proper including Kashmir and the adjoining hill states, with the whole of eastern Afghanistan beyond the Indus, and the present Cis Satlej States to the west of the Saraswati river

II Western India comprised Sindh and Western Rajputana, with Kachh and Gujrat, and a portion of the adjoining coast on the lower course of the Narbada river

III Central India comprised the whole of the Gangetic provinces from Thanesar to the head of the Delta, and from the Himalaya mountains to the banks of the Narbada

IV Eastern India comprised Assam and Bengal proper, including the whole of the Delta of the Ganges, together with Sambhalpur, Orissa, and Ganjam

V Southern India comprised the whole of the peninsula from Nasik on the west and Ganjam on the east, to Cape Kumari (Comorin) on the south, including the modern districts of Berar and Telungana, Maharashtra and the Konkan, with the separate states of Haidrabad, Mysore and Travancore, or very nearly

the whole of the peninsula to the south of the Nerbada and the Mahanadi rivers Cunningham's "The Ancient Geography of India" pp. 11-12.

For the various countries cf.

नक्षत्रनयवर्गैरामेयार्थैर्व्यवस्थितैर्नक्षत्रा ।
 भारतवर्षं मध्यात् प्रागादिविभाजिता देशा ॥ १ ॥
 भद्रारिमेवमाण्डव्यसात्वनीपोजिह्वानसक्तसाता ।
 मरुत्सघोषयामुत्सारस्वतमत्स्यमाप्यमिका ॥ २ ॥
 माथुरोपज्योतिषधर्मारण्यानि शरसेवाथ ।
 गौरग्रीवोदेहिकपाण्डुगुहाश्चथपाश्चात् ॥ ३ ॥
 साकेतवङ्गकुङ्कुमकोटिकुङ्कुमाश्च पारिवाननग ।
 औदुम्बरकापिष्टलगजाह्वयाथेति मध्यमिदम् ॥ ४ ॥
 शच पूर्वस्यागङ्गनन्पमन्वजपद्ममात्यवन्निरय ।
 म्याप्रमुखसुशर्षटचान्द्रपुरा शर्षकर्णाथ ॥ ५ ॥
 क्षतमगपतिविरगिरिमिनिनक्षत्रमत्तडोद्गायनद्वन्द्वनुरका ।
 प्राग्ज्योतिषकौहिण्यक्षीरोदसमुद्रपुदपादा ॥ ६ ॥
 उदयगिरिभद्रगौडकर्पाण्ड्रोत्कलाशिमिकलाम्बुषा ।
 एकचदताम्रलितकपोतलका वर्धमानाथ ॥ ७ ॥
 अग्निम्या दिशि कोशलकलिङ्गवन्नोपवहजठराहा ।
 शौलिषविदर्भवत्सन्प्रचेदिराश्वोर्ध्वकृष्ठाथ ॥ ८ ॥
 वृषनालिकेरचर्मह्रीपा सिन्धुवान्तवागिनक्षिपुरी ।
 इमशुभरहेगकुम्भान्यालमीवा महामीवा ॥ ९ ॥
 किष्किन्धकण्टकस्थलनिपादराष्ट्राणि पुरिकुशाक्षार्णा ।
 सह नम्रपणशबरीराश्रेयावे त्रिके देशा ॥ १० ॥
 अथ दक्षिणेन उद्गा कामाजिनसौरिकीर्णतालिकटा ।
 गिरिनगरमलयदर्दुरमहे ब्रमालिन्द्यभरुकच्छा ॥ ११ ॥
 कङ्कणटङ्गणनवाशिषिविककणिमारकोट्टनामीरा ।
 आकरवेणानर्ताकदशपुरगोवर्दकेरुका ॥ १२ ॥
 कर्णाटमहाटमिचि त्रकूटनालिकषकोष्ठगिरिवीर्या ।
 क्रीचद्दीपवहाधरकावेर्यो कृष्णमूकथ ॥ १३ ॥
 वैदर्भसहस्रमुक्तान्निवारिचरधर्मपटनह्रीपा ।
 गणराज्यकृष्णवेतूरपिशिकशर्षादिकुसुमनगा ॥ १४ ॥
 तुम्यवनवार्मणैयवन्माम्बोदधिलापसाभगा ऋषिका ।
 कासीमरुचीपटनचेर्यार्यकसिहलकपमा ॥ १५ ॥
 बलदेवपटन दण्डकावनतिमिथिलशना मद्रा ।
 वन्द्योऽथ कुञ्जरदरी सताम्रपर्णासि विह्वेया ॥ १६ ॥
 वैश्यालं सिन्धि देशा पञ्चकम्बोजविन्धुसौवीरा ।
 गडवासुखारवाम्बवृकपिलनारीमुत्तानर्त्ता ॥ १७ ॥
 केणगिरियवनमाकिरकर्णप्रवेयपारशवद्गता ।

वर्वरकिरातखण्डकन्यादामीरचञ्चुका ॥ १८ ॥
 हेमगिरिसिन्धुवालरैवतकसुराष्ट्रादद्रविडा ।
 खास्राये भजिनये हेयध महार्णवोऽत्रैव ॥ १९ ॥
 अपरस्या मणिमान् मेघवान्वनौष क्षुरार्पणोऽस्तगिरि ।
 अपरान्तकशान्तिकहैहयप्रदास्ताद्रिवोकाणा ॥ २० ॥
 पथनदरमठपारततारशिनिजुह्वैदयवनकञ्चका ।
 निदीर्यादा म्लेच्छा ये पश्चिमदिक्स्थितास्ते च ॥ २१ ॥
 दिशि पश्चिमोत्तरस्या माण्डव्यतुष्टारतालहलमद्गा ।
 अदमवधुल्ललहडलीराज्यवृत्तिहवनरास्या ॥ २२ ॥
 धेनुमती परगुलका गुरुहा मरुबुचचमरझाख्या ।
 एकविलेचनशक्तिरपीर्षमीवास्यवैशाख ॥ २३ ॥
 उत्तरत कैलासो हिमवान्वहुमान् गिरिर्धनुष्माथ ।
 क्रौञ्चो मेरु कुरषस्तपोत्तरा भुद्रभीमाथ ॥ २४ ॥
 कैकयवसातिचामुनभोगप्रस्थालुंनावनामाग्रा ।
 अदद्यान्तर्द्रोपिप्रिगतैतुत्तरगानवाधमुत्ता ॥ २५ ॥
 वैशाधरचिपिटनासिकदासेरकवाटधानक्षरधाना ।
 तक्षशिलपुष्पलावतकंलावतकण्ठधानाथ ॥ २६ ॥
 अम्बरमद्रकमालवपीरवकच्छारदण्डपिङ्गलहा ।
 माणहलहूणकोहलसीतपमाण्डव्यभूतपुरा ॥ २७ ॥
 गान्धारमशोवतिहेमतालराज्यराचरगव्याथ ।
 यौधेयदासमेया द्याम्मावा क्षेमपूर्याथ ॥ २८ ॥
 ऐशान्या मेरुहूनटराज्यपशुपालकीरकादमीरा ।
 अभिसारदरदतङ्गणकुलतसैरिन्धवनराग्रा ॥ २९ ॥
 मगपुरदार्धकामरवनराज्यकिरातपीनकीर्तिन्दा ।
 भाद्रापलोलजटामुरमुनटरातपोपशुचिवाद्या ॥ ३० ॥
 एकचरणानुविद्धा सुवर्णभूर्वद्वधन रिचिद्याथ ।
 पीरवधीरविषगत्रिनेत्रमुपादिगन्धर्वा ॥ ३१ ॥
 वर्गरागायायै त्रुरमहपीठितं कमेण तृपा ।
 पाषालो ममधिक वाडिहथ क्षय यान्ति ॥ ३२ ॥
 आवन्तोऽधानर्त्ता मृत्यु चायानि त्रिन्धुर्गनीर ।
 राजा च हारहोरो मद्रेतोऽभ्यय कौण्दि ॥ ३३ ॥

वृहत्संहिता Chap. XIV.

प्रारत्नीदार्धशोणोदयङ्गुल्ला वन्तिहवाहीका ।
 दाकयपनमगधचवरप्राग्जवोतिपचीनकाम्बोजा ॥ १ ॥
 मेककिरातविटका बहिरन्त यैलपा पुलिन्दाथ ।
 इविडानी प्राग्दं दणिङ्गूल च ममुनया ॥ २ ॥
 चम्प्योदुम्बरपीताम्बिचेरिभिन्ध्याटपीरिङ्गाथ ।
 पुण्ड्रा मोलाङ्गनीरवैतकधमानाथ ॥ ३ ॥
 इधुमतीसथ तस्करपारतकाम्नारणोपवीजनाम् ।

शुभधान्यकटुक्षतरुवनफदहनविपसमरशराणाम् ॥ ४ ॥
 गिरिसलिलदुर्गबोवालमरुक्च्छसमुद्रोमवतुलारा ।
 चनवासितप्लवहलक्ष्मीराज्यमहावर्द्धीपा ॥ ६ ॥
 शोणस्य नर्मदाया भीमरथायाथ पश्चिमाह्नेस्था ।
 निषिन्ध्या येनवती सिन्धु गोदावरी वेणु ॥ ९ ॥
 मन्दारिनी पयोष्णी महानदी सिन्धुमालतीपारा ।
 उत्तरपाण्ड्यसहेन्द्राद्रिविन्ध्यामलयोपगाधोला ॥ १० ॥
 इविद्विदेहान्प्राद्वमकमासापुरवौष्ट्या समन्त्रिपिका ।
 कुम्भारकेरलदण्डककान्तिपुरम्लेच्छसङ्करजा ॥ ११ ॥
 नासिन्धुभोगवर्धनविराटविन्ध्याद्रिपार्श्वगा देशा ।
 ये च विवन्ति शुतोया तापी ये चापि गोमतीसलिलम् ॥ १२ ॥
 सौहृद्य सिन्धुनद स्रष्टुर्गङ्गीरिष्य रपाहा च ।
 गङ्गाकौशिकयाया सरितो वैदेहकङ्कोजा ॥ १६ ॥
 मधुराया पूर्वापं हिनवद्रोमनन्विनन्दुस्था ।
 सौराष्ट्रसेतुजलमार्गपण्यविलपर्वतायविण ॥ १७ ॥
 चरपुरुषकुहकक्षीनरकिञ्चुकिविशठसूयकागिचाररता ।
 दत्तनपुमवहास्यसभूततन्त्रेन्द्रजालशा ॥ १९ ॥
 सिन्धुनदपूर्वभागो मधुरापथार्धभरतसौवीरा ।
 सुप्रोचीच्यमिषाद्यामरिच्छतशूरमत्तात्वा ॥ २१ ॥
 द्रैगर्तयौरवाम्बष्ठवारता वाटधान्यौधेया ।
 सारस्वताजुंनपिनमस्सार्द्धमासरात्राणि ॥ २२ ॥
 तक्षसिन्धुमार्तिजावतबहुगिरिगाभारपुष्कलावतका ।
 प्रस्यलमज्जलकैक्यदाज्ञाणींशीनरा शिष्य ॥ २६ ॥
 ये च विवन्ति वितस्तागिरवती चन्द्रभागसरिच च ।
 रपरजताकरकुञ्जरतुरगमहामानुषननुषा ॥ २७ ॥
 आनर्तपुद्गुप्फरगौरगृभीरश्वद्वैवतका ।
 गष्टा यस्मिन्देष्टे सारस्वती पयिगो देश ॥ २९ ॥
 पुदभूमिजा प्रभास विदिशावेदस्मृतीमहीतटजा ।
 खलमठिननीचतैलिकविहीनसत्त्वोपहतपुस्त्वा ॥ ३२ ॥
 गिरिदुर्गपल्लवधेतद्वृण्णोल्लासगणमहनीना ।
 प्रसन्तापिमेच्छन्व्यवसायपरकम्भोपेता ॥ ३८ ॥

इहसहिता—Chap. XVI.

cf. also the quotations from पद्मसर in Bhāttotpala's commentary ad loc.

cf. also महेन्द्रो मलय सत्य पुष्किमार कुरुपर्वत ।
 सिन्धुस्य पारियात्रश्च गतात्र तुलपर्वता ॥
 भारतम्यास्य वर्षस्य नव मेदाभिगायय ।
 इन्द्रदीप वसेदमान् ताम्रपर्णी गमन्विमान् ॥

नामहीपस्तथा सौम्यो गन्धर्वस्वय वारुण ।
 अथ तु नवमस्तेषा द्वीप सागरसङ्गत ॥
 योजनाना सहस्र तु द्वीपोऽय दक्षिणोत्तरान् ।
 पूर्वं किरता यसान्ते पश्चिमे यवना स्थिता ॥
 ब्राह्मणा क्षत्रिया वैद्या मध्ये शूद्राश्च भागदा ।
 इज्यायुधवणिज्याचैर्वैतयन्तो व्यवस्थिता ॥
 शतशूचन्द्रगामाया हिमवन्पादनिर्गता ।
 वेदस्मृतिमुखायाश्च पारियात्रोद्भवा मुने ॥
 नर्मदासुरसायाश्च नद्यो निष्पन्नादिर्निर्गता ।
 तापीपयोष्णीनिर्विन्ध्याप्रमुखा ऋक्षसम्भवा ॥
 मोक्षपरीमीमरपीकृष्णवैष्णवादिवालया ।
 सप्तपादोद्भवा नद्य स्मृता पापभयापहा ॥
 कृतमालाताम्रपर्णाप्रमुखा मलयोद्भवा ।
 त्रिसामाचर्षिकुल्याया महेन्द्रप्रभवा स्मृता ॥
 ऋषिकुल्याकुमाराया शुक्तिमन्यारसम्भवा ।
 आसा नद्युपनद्यश्च सन्त्यन्याश्च सहस्रश ॥
 तास्त्रिमे पुरुषास्त्राय मध्यदेवादयो जना ।
 पूर्वदेशादिकाश्चैव कामरूपनिवासिन ॥
 पुण्ड्रा कलिङ्गा मगधा दाक्षिणात्याश्च सर्वथा ।
 तथापरान्ता सौराष्ट्रा द्रौगमीरास्तथापुर्बदा ॥
 कारुष्या मालवाश्चैव पारियात्रनिवासिन ।
 सौवीरा सैन्धवा दृणा शाखा शाकल्वास्तिन ॥
 मग्नारामास्तथाम्बष्टा पारसीकादयस्तथा ।
 आसा पिबन्ति सलिल वसन्ति सतिता सदा ।
 सर्मापतो महाभागा हृष्टपुटननाकुला ॥

विष्णुपुराण II, 8.

Vinayachandra enumerates 84 countries in his काव्यशिक्षा.

'चतुरशीर्दिदेशा' गौडकन्यकुम्भकौस्तुभकल्पावतारवृत्तचालुक्यकामाक्षोद्भुपुत्रोद्गीर्णमालवलो-
 हितपश्चिमकाठवालम्बोराष्ट्रककुण्डलटाट्टीमालावुर्दमेदपाटमहबरेन्द्रवसुनागजातीरान्तर्वेदिभागधमध्यकुह-
 काटलकामरूपकाश्चमन्तीपापान्तककिरातशैवीरार्शरीरनाकाण्येस्तरापचगुर्परसिन्धुकेराणनेपाठककुह-
 च्चताक्षेकारनयैरज्जैरकरमीरदिमालवलोद्भुपुरुषार्थराष्ट्रदक्षिणपश्चिमचौलकौशलपण्डुअन्नविन्ध्यकर्णाद-
 हृषिकेश्रीपर्वतविदुर्भंधारावरलाजीतापीमहाराष्ट्रआगीरनर्मदातटद्वीपदेशाद्येति ।'

also हीरुयाणीत्यादि पदकम् । पत्तनादि द्व्यदशकम् । मातरादिष्वनुविंशति । बह्व इत्यादि
 षट्त्रिंशत् । मालिङ्गादि चत्वारिंशत् । हर्षपुरादि द्विपञ्चशत् । शौनारप्रभृति षट्षण्णशत् । जम्बूतरप्र-
 भृति षष्टि । पट्टवाणप्रभृति षट्सप्तति । दर्भोवनीप्रभृति चतुरशीति । पेटलापट्टप्रभृति चतुरत्तरशतम् ।
 पदिरालकाप्रभृति दशोत्तरं शतम् । भोगपुरप्रभृति चोदशोत्तरशतम् । धवलप्रभृति पञ्चशतानि ।
 माहट्वास्तसमर्षाष्टमशतम् । बाँडणप्रभृति चतुर्दशधिकानि चतुर्दशशतानि । चन्द्रावतीप्रभृति
 अष्टादशशतानि । द्वाविंशतिशतानि गहीचटम् । नवगहस्ताणि पुराष्ट्रा । एकविंशति सदस्याणि एष्ट-

देशः । सप्ततिह्रस्वाणि गुर्जरो देशः भारतम् । अहूदलक्षाणि व्रजराजाटकम् । नवलक्षाणि अहलाः ।
अष्टादशलक्षाणि द्विनवलक्षिकानि मालवी देशः । पद्मिशलक्षाणि कन्यकुब्जः । अनन्तरमुत्तरापथं
दक्षिणपथं चेति ।

Hemacandra in his अमिधानचिन्तामणि explains the names of countries as follows:—

प्राग्ज्योतिषाः कामरूपा गाढवाः स्युरजन्तवः ।
त्रैपुरास्तु अहलाः स्युर्वीयास्ते नैदयश्च ते ॥
वज्रास्तु हरिकेलीया अज्ञाद्यभ्योपलक्षिताः ।
सात्वास्तु कारकलीया मरवस्तु दमेरवाः ॥
जालन्धरादिपर्ताः स्युः तायिकास्तर्जिकाभिधाः
कदमीरास्तु माधुमताः सारस्वता विदर्बिजाः ॥
माहीकाष्टकनामानः वाल्हीया वाल्हियाहाः ।
हुरुष्कास्तु सात्तवः स्युः कार्वास्तु वृहद्वाहाः ॥
लम्पाकास्तु मुग्गवाः स्युः सीवीरास्तु कुमातकाः ।
प्रलम्पयास्तनहिच्छत्राः कीकटा मगधाहवाः ॥
औद्गाः केरलपर्यायाः कुन्ताला उपहातकाः ।

अमिधानचिन्तामणि. 4. 22-27.

Jayamangala in his commentary on the वात्स्यायनकन्यदूय locates the various countries as under:—

यज्ञा लौहिल्ला पूर्वैण । अज्ञा मगधवाः पूर्वैण । कनिक्ता यौटविषयादक्षिणेन । वाहीकवेद्या
उत्तरापथिकाः । आदन्तिका उज्जयिनीदेशमवाः । ता एवापरमालम्ब्येः । पश्चिमसमुद्रसमीपे-
ऽपरान्तदेशाः । अपरमालम्बपथिमेन अष्टविषयः । नर्मदाया दक्षिणेन देशो दक्षिणापथः । तत्र कर्णोद-
विषयात् पूर्वैणान्धविषयः । नर्मदाकर्णोदविषयबोर्मध्ये अहाराद्विषयः । कर्णोदविषयादक्षिणेन द्वि-
विषयः । कोहणविषयात् पूर्वैण वनकासविषयः ।

For the description of the countries lying on the way from Ceylon to Ayodhya, see his own वात्स्यायन (X, 26-96).

For the modern equivalents of these places, see Cunningham's 'The Ancient Geography of India', 'The Geographical Dictionary of Ancient and Medieval India' by N. L. Dey, and 'The Original Inhabitants of India' by G. Oppert.

For products cf. स्थलपथेपि हैमवतो दक्षिणपथाच्छेयान्, इत्यश्वगन्धदन्ता-
जिनरूपमुवर्णयन्सारवत्तपः इत्याचार्योः । न इति कोटित्वा । चम्बलजिनस्थपथदर्शः
ऋषभप्रमणिमुक्तमुवर्णयन्वाच्य प्रभूततय दक्षिणापथे । कोटिलीय सार्वभौम p. 298.]

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ll. 1-2. In this verse the figure विरोधागत is shown by the words अर्ध etc.

*[l. 5. एकं ज्योतिर्दशौ (सूर्यसतक. 13)

l. 10. MSS of विवेक read दशदिक्कृतपर्यन्त.]

l. 11. स्थूलसूक्ष्म=one who cannot observe minutely.

*[l. 14. Viveka reads द्विधा च दिव्यम्यवहारः]

ll. 12-14. विश्वापरतश्चा=depending on the desire of the speaker. When an astronomer explains the position of directions, he takes recourse to the position of heavenly bodies such as Citrā, Svātī, Dhruva, etc. . The direction east is decided by seeing the intermediate distance between the two stars विश्वा and स्वाती.

Here the word विश्वास्वास्वतर denotes also the day on which the sun's position is between these two stars. That day is known as विषुवन् when the day and night are equal. There are two such days in a year and they are known as वैश्व or शारदसम्प्रात and रैवत or वसन्तसम्प्रात. Only on these two days the sun's position is exactly to the east of the earth at the time of rising, and exact west at the time of setting. In all the other days of the year the sun rises either to the north or to the south in the eastern horizon and the day or night is either longer or shorter according as it is either the Summer Solstice or the Winter Solstice. People in ancient days used to determine the correctness of the eastern direction by the rise of the sun on the विषुवत् day when the sun rises between the विश्वा and स्वाती constellations, or in other words, when he is in the last degrees of the sign of Virgo. Kātyāyana and his commentator Karkācārya, for instance, have adopted this method of विश्वास्वास्वन्तर to determine the correctness of the eastern direction for the Vedic rites.

cf: समे शङ्कुं निधाय शङ्कुसन्मितया रज्ज्वा मण्डलं परिलिख्य यत्र लेखयोः शङ्कुप्रच्छाया निपतति तत्र शङ्कुं निहन्ति । सा प्राची । (वाल्मीकिरामायण २.)

दक्षिणायने तु चित्रां यावदादित्य उपसर्पति । उदययने स्वातीमिति । विषुवतीये त्वहनि

विद्यायास्त्रोर्मध्ये एवोदयः । अतस्तन्मध्ये द्वादशैव रक्षाया भवति + + + + अपि चाभिपुत्रो-
पदेशः "चित्रास्त्राखोरन्तरालं प्राची" इति । = तदन्तरालमादिशो जहाति । (कर्कभाष्य. २)

*[I. 17. द्वित्रैः (विद्याया. I. 11.)

II. 21-22. For विद्यायुः and जिहासुः MSS of विवेक read विद्यायन् and जिहायन् ।

I. 23. पश्य पश्चिमदिगन्तलम्बिना (कुमार. VIII. 32)]

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*[I. 1. अस्त्युत्तरस्याम्- (कुमार I. 1)

I. 6. यादाति. (बालरामायण VII. 45)]

I. 7. Printed editions of the Bālarāmāyaṇa read as कामेन चन्द्र-
सिरेक्ष्ण दक्षिणेन ।

*[I. 14. Read उत्तरादावपुत्तरदिग्भिधानम् ।

I. 15. तत्राणाम् (वेपथु. II. 12)]

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I. 3. Hara is a country situated in the southern part of India according to the geography given on page 93. l. 26.

I. 7. For the country of the Yavanas situated in the western India, see page 94. l. 5.

II. 9-12. The readings of this verse in the Viddhasālabhasjikā (1-25) and the Bālarāmāyaṇa (6-38) are given below for comparison. Viddhasālabhasjikā -

साम्यं सम्रति सेवते विपश्चिते साम्नासिद्धिर्दीर्घा
बाहीसीदृष्टानप्रणालयतैः पश्यैरसौमयित ।
मृशालिखितकोटि विमुक्तमिदं विविदिशन्तायते
मात्रिष्टे स्वर्गेष बाटलारोन्धेय चाविशिषि ॥

Bālarāmāyaṇa -

सुते संप्रति दुग्धपुत्रपुत्राणां पुत्रोद्भूत मतिः ।
बाहीसीदृष्टानप्रणालयतैः पश्यैरसौमयित ।
मृशालिखितकोटि विमुक्तमिदं विविदिशन्तायते
मात्रिष्टे स्वर्गेष बाटलारोन्धेय चाविशिषि ।

Here Rājasekhara seems to have introduced a change in his own verse to suit the context.

I. 15. Hastināpura, where Kurupānava ruled, is situated in the Madhyadesa according to its situation mentioned on page 94 l. 17.

1. 18. The same verse युधिष्ठिर etc. may be taken to show मध्यदेश्यामता also, as poets do not differentiate the two colours कृष्ण and श्याम according to the statement made in कविसमय. see p. 84. l. 23.

ll. 21-22. Construe:—उत्तरकोसलेन्द्रपुत्र्या. तव नवनवनीतपिण्डगौरे भलिके प्रतिकलत् मृगाद्विष मृगमदपत्रनिभेन व्यञ्जनेन अवमतम् ।

Here the word नवनवनीतपिण्डगौरे shows the colour of a woman belonging to मध्यदेश.

*[1. 25. कपोले जानन्याः (हनुमनाटक. III. 50.)] The MS. B. and two MSS of विवेक read स्वरसेर स्फारोऽनुरक्तं चन्द्रकमलम् । The reading of the A. MS. is adopted in the text.]

ll. 25-26. The Videha country is included in the list of countries in the eastern part of India. The colour of Jānābī therefore is expected to be black or कृष्ण. But she is described here as white or गौर because she belonged to a royal family. This verse is also found in the drama Mahānātaka or Hanumannātaka, and describes the state of Rāma's mind when he was awaiting the arrival of the army of Khara and his brothers at Pañcavati. From this quotation, found originally in the Mahānātaka and quoted subsequently by Rājasekhara, it should not be presumed that the text of the Mahānātaka as available to-day is the genuine one, or was composed before the Kāvya-mīmāṃsā. The drama as at present available seems to be a compilation of verses pertaining to the story of Rāma by a later writer who flourished in the 10th century or later. The present drama contains verses of early dramatists such as Bhavabhūti, Rājasekhara and others, and it is thus reasonable to suppose that the author flourished a little after the time of Rājasekhara. The verse वृषि स्थित श्व of the Bālarāmāyana (1-48) occurs in the Mahānātaka (1-29) and the verse पशुचुंबित-कङ्कण etc. of Bhavabhūti appears in the Mahānātaka (2-3). It cannot, however, be denied that there was a Mahānātaka quite different from the available text because some writers on dramaturgy cite a Mahānātaka as one of the best dramatic compositions. S'aradātanaya, for instance, in his Bhāvaprakāśana gives the description of the Mahānātaka thus:—

सर्ववृत्तिविनिष्पन्नं सर्वलक्षणसंयुतम् । समग्रं तत्प्रतिनिधिं महानाटकमुच्यते ॥

P. 241-5.

तद्रामोऽहं यवीलादि महानाटकमस्त्वितम् ।

P. 279-22.

It cannot, therefore, be definitely said that this verse कपोले etc. formed part of the genuine and the original Mahānātaka composed earlier than the Kāvya-mīmāṃsā. It is also possible that it belonged to some other drama dealing with the Rāma-story which was composed earlier than the Kāvya-mīmāṃsā and later on added to the Mahānātaka.

Construe this verse thus:—

कपोलः करिक्कगदन्तयुतिमुपि कपोले स्फारोद्भूतुलं वक्त्रकमलं स्वरक्षेरमुदुः पश्यन् etc.

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ll. 8-4. Rukmiṇī, the daughter of the king of Vidarbha, is expected to be of black complexion as the Vidarbha country is included in the southern India. But, here, she is described as गीत or पाण्डु because she belonged to a royal family.

l. 5. हृदयम्वदति etc. Hemacandra quoted the whole chapter upto this line without expressing his indebtedness to Rājasekhara but omitted the two verses, निगदिता etc in his Vivoka.

ll. 6-9. It is said here that any description contrary to the geographical peculiarities of any country is considered as a blemish in composition and, therefore, poets are advised to be careful in avoiding this Doṣa in their works.

cf. Bhāmaha 4,29-30; Daṇḍin 4,40-44 and Vāmana 2,2,23.

बहुधाहतयत्तु बोधेयः । Instances of देशविशेष are illustrated by the author in the chapter dealing with the blemishes of composition or the 16th Adhikaraṇa of the Kāvya-mīmāṃsā. This passage also shows that Rājasekhara, intended to complete this Kāvya-mīmāṃsā in 18 Adhikaraṇas as enumerated in the first page of this work.

सूत्रिकः । This word also indicates that the author's intention was to write this work in the form of Sūtras on the model of the Arthaśāstra and the Kāmasūtra.

महानकोशम् । According to the list of subjects given on p. 2. 1. 4., Bhuvanakośa seems to be the subject-matter of the last chapter of this Adhikaraṇa हरिदत्त, and it immediately follows देशकालविभाग of 17th and 18th chapters. But instead of that, Kālavibhāga is treated as the last subject and the chapter-colophon also shows that the first Adhikaraṇa हरिदत्त ends with the chapter on Kālavibhāga. It may, therefore, be surmised that probably there were some more Adhyāyas dealing with the Bhuvanakośa even after

the Kālavibhāga chapter in order to complete the first Adhikaraṇa, and these are irretrievably lost to us just as the other 17 Adhikaraṇas. This Bhuvanakośa does not seem to be a separate work of Rājasekhara because he mentions this as a part of the Kāvya-mīmāṃsā, and also because the author is known to have composed only six works as mentioned in the Bālarāmāyaṇa, cf. विदि नः पद प्रवन्धनः 1-12. Such being the case, the Bhuvanakośa cannot be included in this list of six works, and it is very improbable that Rājasekhara should compose an independent work by name Bhuvanakośa in addition to this voluminous work Kāvya-mīmāṃsā. The following six works may be taken as his composition: the four dramas, the Kāvya-mīmāṃsā and the Haraviḷāsa Kāvya. For detailed information, see introduction.

Adhyāya XVIII.

1. 13. This line is not found in any of the MSS of this work. On the authority of Hemacandra who quoted the whole chapter in the same order in his Kāvyaśūśāsanaviveka, this line has been added on to the text.

*[1. 14. काष्ठा etc. cf. with this, the division of time in कौटिलीयार्थशास्त्र p. 108. Read समेते ।]

11. 14-15. This verse is found in the Vāyupurāṇa with slight modifications:

काष्ठा निमेषा दस पञ्च चैव निश्चय काष्ठा यण्येव कलान्तम् ।
निश्चयकश्चैव भवेन्मुहूर्तः तैस्त्रिंशता रात्र्यहो समेते ।

chapter 50-169.

In the Arthasāstra the division of time is different:—

द्वौ त्रयो लघः । द्वौ लघं निमेषः । पञ्च निमेषाः काष्ठा । त्रिंशत्काष्ठाः कला । चत्वारिंशत्कला रात्रिः । दिनार्द्धिको मुहूर्तः । पञ्चदश मुहूर्तो दिवसो रात्रियः ।

It may be noted that Kautilya states five Nimeṣas as equivalent to one Kāṣṭhā, and eighty Kalās as equivalent to one Muhūrta. But according to Vāyupurāṇa 15 Nimeṣas make one Kāṣṭhā while thirty Kalās make one Muhūrta.

11. 16-25. Compare Arthasāstra 2. 20. 38 on the subject of देशकालमान ।

*[1. 21. The Viveka reads वर्धमानसोमहृदिमा and वर्धमान सोमहृदिमा ।]

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*[1. 1. *Cf.* मधुखं मार्धवम् झुक्खं कुचिम् नभम् वधुस्पर्शेवक्षोर्नम् सहम् सहस्पर्शं तर्पम् तद्वत्स्पर्शोपयोगं गृहीतोऽसि । तैत्तिरीयसंहिता. 1-4-14-1.]

11. 1-3. The names नमानम् etc. are Vedic terms for twelve months.

1. 4. एतं वायुः । The wind originates in the eastern horizon.

The Ācāryas think that the wind originates from the west in the rainy season, and that by the eastern wind the clouds are dispersed and therefore the rains are obstructed.

11. 7-8. अम्बोस्त=filled with water.

रावणा=belonging to the west, the direction assigned to the god Varuṇa.

*[1. 10. वैरात्यलोचरतौ । सर्वस्तक. 55. There the reading is पावन].

1. 22. सारि=full of the essence.

*[1. 24. सम्पाद्येना (बालरामायण 5-85).]

11. 24-27. Rājasekhara seems to have changed the reading of this verse from the version adopted by him in his Bālarāmāyaṇa in order to suit the present context.

The last line in the Bālarāmāyaṇa reads.—ईयन् सन्ति वताः ।

According to the list of countries given above on page 94, the countries Līmpaka, Valliava and Kulūta mentioned in this verse, are situated in the northern part of India

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1. 5. Reading मिलितगल्यम् seems to be better than मलितमल्यम् and it means that the southern wind comes in contact with the products of the Malsya mountains.

सौमन्तिनीनाम्, must be connected with अनचौरः ।

1. 11. वीतार्धसाम्=bereft of water.

1. 15. उक्कलम्=a fire made of chaff.

1. 16. कार्शानवै=weapon made of fire.

1. 17. Here Rājasekhara describes the six seasons of the year and enumerates the customs adopted in those seasons, and asks poets to follow the same method in their poetry. He also records the

effects on the natural and seasonal changes on the produce of the country and on men, women and animals. He further describes the seasonal changes as recorded by early poets, and the practices of civilized people and rich men during these seasons.

l. 18. The fact that the *Balakās* or cranes conceive under the influence of the clouds and that the growth of bamboos is dependent on the clouds, is handed down by tradition alone and is alluded to by the early poets.

cf. मेघमिकामा परिसंपतन्ती संमोदिता भाति बलाकपट्टिः ।

Rāmāyaṇa.

गर्भाधानक्षणापरिचयाद्गन्तमावदमालाः सेविष्यन्ते मयनमुमगं ये मयन्तं बलाकाः ।

Meghasandēśa, 9.

गर्भं बलाका दधतेऽग्रयोगाक्षाके निबद्धादलयः समन्तात् ।

Karṇodaya.

l. 24. This remark चकोरहर्षो seems to be new inasmuch as the *Cakorās* are known traditionally to feel happy in a moon-lit night but not in the rainy season, or is it a scribe's error for the word मयूरहर्षो?

यतिचारुचौरः=because during the rainy season the *Yatis* are not allowed to wander under the laws of the *Dharmasāstra*.

*[l. 26. MSS. B. and C. of *Viveka* read किल कामिनीभिः]

l. 26. The reading किल कामिनीभिः seems to be better than करिदामिभिः for the context.

l. 27. चतुः सम्यः । An unguent in which the four things, sandal, agallochum, saffron and musk are mixed. The things mentioned in this verse are the primary luxuries of the rainy season.

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l. 1. The चतक birds are believed to drink only the rain-water.

l. 4. विषम्=water.

l. 8. घर्मोत्थय=the end of summer.

l. 10. Peacocks are known to become happy at the sight of the clouds or in the rainy-season but not when the clouds disappear in Autumn. But, here in the description of the *Sarat* season the reading गर्जयन्ती विमदान् मयूरान् seems to go against the tradition.

The reading सज्जन्ती is, therefore, suggested here and this means that the S'arat season threatens the peacocks by removing the clouds. The reading सपञ्जन्ती is also suited to the context.

*[1. 20. चन्द्रिकाञ्जनीनवगातम् may be taken as one phrase.

1. 21. विवेक reads सुरेखीषी दिशि सावतार ।]

1. 21. The meaning of this line is not quite clear. सुरेख refers to Airāvata the elephant of India. The reading of the Kāvyaṇu-śāsanavivēka दिशि सावतार suggests the meaning that a row of stars begins to appear in the sky.

1. 25. बुधये च etc. mean that god Viṣṇu gets up from his sleep on the day of अश्विनेकादशी while आपादेकादशी is known as ऐश्वर्यैकादशी or the day on which Viṣṇu goes to sleep.

1. 26. कलम् = the first paddy crop.

1. 27. The old आमलक is preferable for medicinal purposes. This verse कैदार एव etc. is quoted in the S'uktimuktāvalī (G. O. S. edition, p. 229) with the remark कदापि.

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11. 1-2. Both the words एवैक and अयुवीकल mean cucumber.

*[1. 7. तीक्ष्णम् attributed to Bhāsa in S'ārngadharapaddhati p. 693. . .]

11. 9-10. चित्तमन्तः instead of धर्मचिन्ता, पङ्क instead of पङ्क are the different readings.]

11. 7-10. This verse also is quoted in the S'uktimuktāvalī. The reading धर्मचिन्ता seems to be better than धर्मचिन्ता. Read पङ्क for पङ्क.

1. 11. नदी बहन्ति is quoted in the S'uktimuktāvalī as anonymous.

*[1. 14. Read मीनामुपासीतकदकगुल्फालम्.]

1. 14. कलम् = tilling.

*[1. 20. दिशि is attributed to बालिदास in दुर्गापितृमुखावली.]

1. 26. बरहवर्गणि नवीदनानि may mean rice cooked along with the flesh of a boar.]

1. 26. बरहवर्गणि etc. Rājasekhara seems to describe here the habits of uncivilized people. Similar description is found on page 39 lines 8-9 of this work. Cf.

इसुदण्डस्य मण्डस्य दग्धः पिष्टकृतस्य च ।

बाराहस्य च मांसस्य सैष मच्छति फाल्गुन- ॥

The word बराहवर्मा seems to mean बराहमांस ।

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1. 6. विशङ्कु is a star which is believed to represent the king Triśaṅku of Ayodhyā who rose to heaven by the spiritual power of Viśvāmitra. This star becomes visible in this season.

1. 9. शण्डवः=sugar-candy.

1. 13. The word हेमन्तवर्मा is grammatically correct according to the rule 'धर्मादनिच् देवत्वत्' 5-4-124 of Pāṇini.

1. 18. वृषरत्नमपीतस्त्रीतम् । This word may be taken as an adverbial clause to स्वपत्ति or an adjective to रजनी when it is changed to -स्त्रीताम् ।

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1. 3. सौभाग्यम् etc. This idea is derived from the verse of Vālmiki quoted already in this work. p. 71. l. 6.

Cf:—रविसङ्क्रान्तसौभाग्यस्तुषारविलमङ्गलः ।

निःश्वसन्त्य इवादार्ढ्यमन्त्रमा न प्रयच्छते ॥

Rāmāyaṇa 3. 16. 13.

The purport of this verse is as follows:—The faculty of pleasing every-one belongs naturally to the moon; the sun seems to be endowed with this faculty in winter days, and consequently, the moon is deprived temporarily of the faculty of pleasing all in winter nights.

1. 5. सिद्धार्थयष्टिः=the plant of the white mustard.

1. 15. दक्षिदिन्युः । Because poor people do not possess sufficient clothing to protect themselves in winter.

*[1. 17. समिन्ववधू attributed to मातृवद्ध in शौचिलविचारवर्चा and to मास in सुभाषितहारवन्नि, found also in सरस्वतीकण्ठमरण. The first Pāda is found in वामनालङ्कार too.]

1. 24. वृद्धीमपि=though quite large.

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11. 5-6. The worship of Gauri and the love-god or Manmatha is introduced here.

l. 11. माहारजनेशुक=clothing with golden embroidery.

ll. 23-26. The purport of this verse is that ladies learn from the spring how to twist their hair into a braid on seeing the Mādhavi buds which grow on the advent of the spring; also, how to speak sweetly on hearing the sweet tone of the cuckoos and to worship Manmatha with the flowers of Damanaka tree.

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ll. 1-4. For similar description, compare:—

कुरवक कुचायातकीदारसेन विगुज्यसे etc.

Kāvyaṃlāmānā p. 73. l. 10.

and

भुलमदिरया पादम्यासैः विलासमिलोकिरैः

बकुलविटपी रक्ताशोकलता तिलकद्रुमः ।

Ibid. p. 73. ll. 14-15.

l. 9. गूलक=the betel-nut tree.

l. 10. हिस्ताल=a kind of palm tree.

*[l. 24. Read सक्नुधाने]

l. 24. सक्नुधान= a drink prepared with rice-flour. कुचै=in the months of Jyestha and Āṣāḍha.

l. 25. प्रगे=early in the morning.

l. 26. कायमान=a hut.

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l. 2. सुष्टियोगः=handy combination, i. e. materials easily available to alleviate the heat of the summer.

l. 20. दधारपट्टपटिकावल्लभाः=a row of pitchers creating noise at the entrance of the wells.

l. 25. रसाय=curd mixed with sugar and spices. Known also as श्रीलवङ्ग.

सहकाररसविता=to which the essence of the mango fruit is added.

l. 26. जलनक्षत्रम्=cooked rice mixed with water.

मन्था=curd which has been churned.

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l. 1. मृगलावस्ताः=essence of deer and the Lāva birds.

l. 4. तार=a big pearl.

*[I. 18. च्युतसुमनसः attributed to मालवकुवलय in औचित्यविचारचर्चा; quoted in वामनालङ्कार. III. 2, 5. There the second pāda is मलयमस्तः सर्पन्तीमे व्युक्तवृत्तिच्छिदः । The Vrtti runs as: ऋतुसन्धिप्रतिपादनपरेऽत्र द्वितीयपादे प्रक्रमेद । एव द्वितीयपाद पठितव्य 'मनसि च गिरं वृद्धन्तीमे किरन्ति न कोकिलाः, ।]

1. 20. Construe. सखितु मरीचयः शीतोष्णसं लुनन्ति । नच क्रमोदयदायिनीं जठता-मालम्बन्ते ।

Ksemendra explains in his Aucityavicāracarcā the meaning of this verse in the following passages:—

अत्र शिशुतरवसन्तवान्तोपवननवरसोष्णसमूह्यमानमनसिजौस्वप्नावर्णनायामृतसंधिसमुचिताः कुन्दा कुसुमावसानश्चन्यतनवः, किङ्कुकाशोकाः कलिकोद्गममराङ्गसा, मनसि कोकिला कलकूजितान्य-मुसन्दधति, रवेर्मरीचयः शीतोष्णसमय च निवारयन्ति नच सन्तापदायिनीं प्रौढतामालम्बन्ते ॥

1. 23. This verse appears also in the Viddhasālabbhañjikā of our author (1-23).

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*[1. 2. साम्यम् Cf. विद्वत्सालभञ्जिका. 1-25]

1. 2. The first line alone of this verse is taken from 1-25 of the Viddhasālabbhañjikā, while the other three lines are newly composed in order to suit the context.

*[1. 9. खं वस्ते quoted in सरस्वतीकण्ठमरण II.]

11. 9-12. In this verse the commencement of the rainy season is described. Here the blossoming of the lotus which happens in summer, is described as continued in the rainy season also.

11. 14-19. Here Rājasekhara states some other signs of previous seasons which are described as continued in subsequent seasons. Here घृणीकदम्ब, a sign of the summer, is described in this verse to represent पाराकदम्ब of the rainy season. In this verse all adjectives apply to the subject represented by the word समरपारि-धरागमस्य ।

11. 20-25. Here it is stated that the Jāti flower which is known in the rainy days as चार्दमी or 'muddy', continues blossoming even in Autumn when its fragrance is enriched.

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11. 1-2. In this verse, the commencement of Ś'arat and a new-comer from his wanderings, are described as similar by the उपमा and रूप figures of speech. Here the days of Ś'arat season are stated as similar to the legs of the new comer.

1. 4. Bāṇa, Āsana and Kuruntakas represent different kinds of plants.

*[1. 7. द्वादशमासः । cf. पञ्चपादं पञ्चवैवः.....हेमन्तविशिवेकीकृत्यैव कल्पना । शहरभाष्य on यद्योपनिषद् 1. 11.]

1. 7. All the signs of Hemanta are here said to continue even in Śisira, as these two are not generally considered as separate seasons.

1. 9. पुरभिः=the spring or वसन्त.

The three verses beginning from गेहे वाहीरयूनाम्, illustrate an instance of descriptive method in which the signs of Hemanta and Śisira are said to continue even in the spring.

11. 11-14. In this verse, the flowers of रत्नवक्त्र etc., are described as continued even in the spring.

11. 17-18. Construe:—धवणकट्टं रटत् नवमधुपटलीलम्पटं पद्मदानां चर्कं वर्यटेन पुष्पन् सौकण्डं अभ्येति ।

*[1. 19. पुष्पानः कवेरी quoted in सङ्कितकर्णसूत (1-457)]

11. 24-25. Here, the signs of the spring and the winter are described as continued in the summer.

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*[1. 1. वक्त्रं क्षेत्रं विशिष्य (बालरामायण. 5. 26)]

1. 2. कलाची=fore-arm.

The Bālarāmāyana reads the second line as:—कण्ठे नाला विराजता वदुषि च मलिनीमूलकण्डाः कलापाः ।

But the reading found here seems to be better than that of the Bālarāmāyana.

1. 9. एवमुदाहरणमन्तराणि ।

For the other examples illustrating natural sceneries of different countries and the costume and manners of ladies inhabiting them, reference may be made to the author's other works such as the Bālarāmāyana, Karpūramanjari, Viddhasālabbhājikā and Bālābhārata where he has exhibited his profound knowledge of the subject, particularly, of the seasonal changes and the topography of the different parts of India.

11. 10-11. Here Rājasekhara says that the commencement, development and continuation of the different seasons are described

here only in a very concise form, and that the other characteristics of the seasons, therefore, should be imagined by the poets themselves.

नामग्रहं कियदहम्:। The author regrets here his inability to deal in detail with everything that he happened to know. This testifies to his vast knowledge and his love of the subject: It may further be said that there is no other work in the Sanskrit literature, superior to this portion of the Kāvya-mīmāṃsā on the subject of the description of the different seasons. The inferiority of such works as the Ritusamhāra will be quite apparent when it is compared with this chapter.

ll. 12-18. Here the author advises other poets not to record their observations indiscriminately in their compositions but to adopt only the method followed by the early poets as their chief guide while describing.

l. 14. Rājasekhara wants to close this chapter on seasons and their divisions after noting down two more points regarding the flowers and fruits which also belong to the main theme of this chapter. According to Rājasekhara flowers are required to serve six different functions, such as:—(1) शोभा beauty (2) अन्धस् food (3) गन्ध smell (4) रस essence (5) फलम् fruits (6) अर्पणम् worship. There is no seventh function to be served by them except to wither and decay in the forest.

ll. 16-23. A period of four months is to be allowed by poets while describing the process of transformation from a flower to a ripened fruit. This period of four months refers only to the case of the flowers of the trees and not to those of the creepers in which case the period of maturity is two months only.

ll. 24-25. Here Rājasekhara classifies fruits under six heads according to their form. The word व्याज here means pretence. In every fruit the kernel is hidden in the useless and rough skin and this is what is known as pretence. This pretence also varies in six ways by its position in the fruits, either inside or outside or in both places, and so on. All fruits are divided into six groups following the nature of the pretence of the fruits.

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ll. 1-4. The fruit of the Lakuca tree has व्याज only in the middle and all other portions of it are useful. This fruit may be like the Ciku (चिक्कु) fruit of the present day.

Mocā or plantain has its व्याज only on the skin.

Āmra or mango fruits have their व्याज both in the seed as well as in the skin, and the fruit वज्रुन has the व्याज everywhere. This seems to be the fruit of the अर्जुन tree.

The Panasa fruit has many व्याज both in and out, and, therefore, it is called बहुव्याज । नीलकण्ठ seems to be a variety of the Kapittha fruit and it has no व्याज anywhere.

ll. 5-8. Here Rājasekhara advises poets to take more care to keep up the propriety (वैयर्थ्य) in description than the rules of poetics. For example, all the different seasons should not be, as a rule, described together in one particular place; but one or two only may be dealt with in different places in the composition, not necessarily in the same order as the seasons appear.

ll. 9-10. अवधान is शक्ति or Pratibhā.

Cf. अवधानाविधानवान् रसे सर्वत्र यत्नविः ।
अनेकस्मिन् प्रमादो हि क्षमिष्येवोपलक्ष्यते ॥

Dhvanyāloka. 3-29.

ll. 11-12. Here the author mentions the subject of this chapter as the division of time, and states that due to the lack of accurate knowledge, poets are apt to be confused while handling this subject. An accurate knowledge of this subject often makes poets superior.

*[l. 13. राजशेखर. The following verse in सरस्वतीकण्ठभरण containing the name राजशेखर seems to have been taken from his हरविस्तार.

अष्टपद्मेव कविनामाङ्गं यथा—

"रातमवापिराज्या निरतररक्षितानवान् इमापरा
राजा पक्ष्माभरोषा नवेननयनस्ता रव्या स्वम्भारा ।
शमा व्यस्तस्त्रिस्ता दुर्दिननहिनुः मीः करारपारा
राया रथास्तु मग्नं क्षिप्रममवशिष्यावविद्यानतारा ॥"

निर्दिष्टादलन्यासमिदं पादार्द्धभक्तिभिः । अष्टपदार्णिकं बोधैः कविनामाङ्गम्युक्तम् ॥
यनादो राजशेखरकवयः । सरस्वतीकण्ठभरणे, द्वितीये-परिच्छेदे ।]

ll. 13-15. The colophon and the post-colophon statements, here, indicate the ending of the first section or Adhikarapa of the Kavyanirmāṇsā dealing with the Kavirahasya. In this connection it should be remembered that there must have been another chapter belonging to this Adhikarapa and dealing with the subject

of Bhuvanakośa as enumerated in the first chapter p. 2. l. 4 and which now seems to be lost. According to that statement: भुवनकोशः । इति कविरहस्यं प्रथममधिकरणम् इत्यादि । Bhuvanakośa seems to be the last subject dealt with in this Adhikarana. There is another passage also :

इत्थं देवविभागो मुद्रामात्रेण सन्निभः सुधियाम् ।

यस्तु जिगीषत्त्रिभङ्गं पश्यतु मद्भवनकोशमसौ ॥

(Kāvya-mīmāṃsā p. 98. ll. 8-9.)

which confirms the above view. Some scholars hold that the Bhuvanakośa is a separate treatise of Rājasekhara, but this does not appear to be correct for reasons already cited. It is, therefore, to be concluded that the last portion of the Kavirahasya dealing with the Bhuvanakośa as well as the other 17 Adhikaranas of the Kāvya-mīmāṃsā, as enumerated in the first chapter 'शास्त्रसङ्ग्रह' of this work, have been entirely lost. Very probably, the reason why this extent portion alone out of the bulky volume of 18 Adhikaranas of the Kāvya-mīmāṃsā has been preserved in the Jain Bhandars of the Patan town in the territory of Baroda Raj, is that the greater portion of this section is borrowed by the great Jain Ācāryas such as Hemacandrācārya, Vāgbhata and Māṇikyacandra in their Kāvya-anuśāsanas and in the commentary on the Kāvya-prakāśa and, therefore, to prove the authenticity of the writings of their Ācāryas, the later Jain scholars might have taken more care to preserve this portion alone; or, it is also quite possible that only the extant portion of the Kāvya-mīmāṃsā was available when the Jain Bhandār Libraries were being organized. Another plausible explanation is that probably Rājasekhara did not live to complete his Kāvya-mīmāṃsā which was projected in 18 Adhikaranas—a very ambitious scheme, and the chapters available to-day is the portion which he could complete during his life-time.

Table showing the portions borrowed from the

Kāvya-mīmāṃsā

Subject	हेमचन्द्रकाव्यानुशासन विवेक	वाग्भट्टकाव्यानुशासन and रति	काव्यमीमांसा
व्युत्पत्ति (काव्यार्थ योग्य)	अध्याय I p 5 l 28, p 6 l 90 & p 7 H 16-17	अध्याय I pp 5-6	अध्याय VIII pp 35-41
प्रकृति (अर्थव्याप्ति)	अध्याय III pp 122-123	अध्याय V pp 60- 61	अध्याय IX pp 42-44
उपजीवन सिद्धा (हरणम्)	अध्याय I pp 8-10	अध्याय I pp 12- 18	अध्याय XI, XII, XIII pp 56- 64
कविसमय	अध्याय I pp 11-16	अध्याय I pp 7-12	अध्याय XIV, XV, XVI pp 78-89
देश	अध्याय III pp 126 130	अध्याय I pp 3-4	अध्याय XVII pp 80-98
काव्य	अध्याय III pp 130-135	अध्याय V pp 65- 67	अध्याय XVIII pp 98-112

Vaṅbhata has not borrowed wholly from Rajasekhara like Hemacandra, but in some places has substituted his own and the verses of others and has summarised in prose the chapter on कविसमय. The portions which seem to have been borrowed from the work by the authors of the *Sarasvatikanthabharana*, *S'ringaraprakāśa* and the *Bhāvaprakāśana* are referred to in the Notes

Index of Verses occurring in the Kāvya-mīmāṃsā.

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APPENDIX I.

Identification of geographical names occurring
in the *Kāvyamīmāṃsā*.

1. *Āṅga*The country lying between Bhagalpur and Monghyr. Its capital was Campāpurī which is now located within two miles west of Bhagalpur.
2. *Antarvedi* ...The tract of country surrounded by the Ganges in the north and the Yamunā in the south; and Vināsana (or the place where Sarasvatī disappears) in the west and Prayāga in the east.
3. *Andhra*The country lying between the river Godāvari in the north and the Kṛṣṇā in the south. Pratiṣṭhānapura was its capital.
4. *Ayodhyā*... ...Situated on the river Sarayū in the United Provinces.
5. *Arbuda*Mount Abu in the Aravalli range now included in the Sirohi state of Rajputana. According to Rājasekhara the part of the country surrounding Mount Abu is also called Arbuda, because he makes Arbuda both a mountain and a Janapada.
6. *Avantī*The country of which Ujjain was the capital. It is said to be the kingdom of Vikramāditya.
7. *Asmāla*Rājasekhara mentions this among the countries of South India. The *Brahmaṇḍapurāṇa* also places it in the southern India. But the *Kūrmapurāṇa* and the *Bṛhat-saṃhitā* mention this country as a part of North India and locate it near the Punjab. The *Daśakumāracarita*, *Harṣacarita* and *Bhaṭṭasvāmin*—the commentator on the

Arthasāstra, include Āśmaka as a part of the Mahārāṣṭra country. It appears, therefore, that Āśmaka was situated between the Godāvarī and Mithiśmati, and formed part of Vīdarbhā

- 8 *Ānarta* Includes northern Gujarat and portions of the Malwa country, its capital was Ānartapūra, afterwards called Ānandapūra, the modern Vadnagar
- 9 *Āryāvartta* . The northern part of India lying between the Himālayas in the north and the Vindhya range in the south, and between the eastern and western oceans
- 10 *Indavati* . This may be identified with the river Ravi on the banks of which Lahore is situated. Some scholars identify this with the river Rapti in Oudh, but this does not seem to be correct, since Rājasekhara locates the river in the northern India
- 11 *Īdūrtavarṣa* .. The country surrounding the Mahāmeru, or the mountain situated in the middle of the Jambudvīpa. The Meru is said to have three Varṣas in the north and three more in the south. Among the six, the Bhāratavarṣa is regarded as the third to the south
- 12 *Indrakila* One of the peaks in the interior of the Himālayas
- 13 *Indradvīpa* One of the nine parts of the Bhāratavarṣa. The division of Bhāratavarṣa in nine parts occurs in the Purāṇas, as well as in the Kavyamīmāṃsā which depends for its information on the Purāṇas with regard to this topic. Some scholars are inclined to identify this with Burma as it is situated in the east, the direction of Indra
- 14 *Uggama* Modern Ujjain

15. *Utkala* ... Orissa or the northern part of the Kalinga country. The river Vaitaraṇī forms its northern boundary.
16. *Uttarakośala*...The kingdom of Oudh had two divisions, Uttarakośala and Kośala. Ayodhyā and Kuśāvati were the capitals of the two Kośalas.
17. *Uttarakuru* ...The Purāṇas consider this to be a Varṣa surrounding the Varṣa Parvata Śṛṅgavān which is the third mountain range from the Mahāmeru in the north. Rājasekhara follows the same view. According to the Rāmāyana and the Mahābhārata, Tibet and eastern Turkistan were included in the Uttarakuru.
18. *Uttarāpatha* ...The country to the north of Prthūdaka (or Pehoa in the Karnal district of Punjab on the river Sarasvatī) is called Uttarāpatha. Prthūdaka is fourteen miles to the west of Thāneśvara.
19. *Utpalāvati* ...This is a river in the Tinnevely district in the southern India. The river runs parallel to the Tāmraparṇī.
20. *Ukṣaparvata* ...This is one of the Kulaparvatas of the Kumāridvīpa or India. This mountain forms part of the eastern range of the Vindhya extending from the bay of Bengal to the source of the Narmadā.
21. *Kucchya* ...Cutch. It was known also as Maru-Kaccha in the Bṛhatsamhitā.
22. *Kapśū* ...The river Suvarṇarekhā in Singbhum and Orissa. (see Raghuvamśa IV.38). The source of the river is said to be the Ukṣaparvata.
23. *Karakanṣha* ...One of the countries in the Uttarāpatha. It may be identified with the valley of Karakoram. As Karachi is situated in

the western India, its identification with Karakantha will be hazardous. But the Karapatha or Karabagh as it is now called, on the right or the west bank of the Indus at the foot of the salt range locally called Nili hill in the Bannu district may, however, be identified as an alternative with the Karakantha of Rajaśekhara.

- 24 *Karatoya* . A sacred river flowing through the districts of Rangpur, Dinajpur and Bogra in Bengal and joining the river Brahmaputra near the Gangetic delta.
- 25 *Karnufas* People living in the Karnatadesa which includes the Mysore state, Coorg and part of the Ceded districts.
- 26 *Kalinga* The northern Circars, a country lying between Orissa in the north and Andhra in the south and bordering on the sea. Rajaśekhara includes this amongst the countries situated in the southern and the eastern India.
- 27 *Kalinda* A part of the Himalayas known by this name. It is the source of the river Yamuna which is called Kalindi in consequence.
- 28 *Kaseruman* One of the nine parts of the Bharatavarsha. This division is referred to in the Puranas and in the Kavyamimamsa. It is identified by some with Singapore in the Malaya States (see Cunningham's A. G. Notes p. 752).
- 29 *Kāci* Kāncīpura or Conjeevaram the capital of the Dravida or the Cola country on the river Palar. It is situated at a distance of forty three miles south west of Madras.
- 30 *Kamariṭpa* Assam. Rajaśekhara mentions Kamarupa as one of the mountains situated in the eastern part of India but not as a Janapada.

Prāgyotisapura was the capital of Kāmārūpa (see Raghuvamśa IV. 83-84) Very probably this Kāmārūpaparvata represents the Nila hill or Nilakūtaparvata where the temple of the celebrated Kāmākhya-devī is situated.

81. *Kāmboja*Afghanistan, or at least its northern part. Rajasekhara mentions this among the countries in the Uttarāpatha. According to the Raghuvamśa (IV. 68-69) this country is situated between the river Oxus and the Himālyas. (see Hūṇa)
82. *Kārtikeyanagara* Baṇanātha or Vaidyanātha in the district of Kumaun about eighty miles from Almora. (see notes p 194)
83. *Kalapriya* .. Kalapriyanātha is the name of the Mahādeva worshipped in a temple situated in the southern part of the city Kānyakubja or Kanauj. This Kalapriyanātha is mentioned in the dramas of Bhavabhūti who was a court-poet of king Yaśovarman of Kanauj (see notes p 248)
84. *Kāvera* . .. Some districts of the Dravīdadeśa on the banks of the Kāveri, and especially the delta of the river
85. *Kaveri* . River Kaveri in the southern India which issues from a spring called the Candrīrtha on the Brahmagiri mountain in Coorg.
86. *Kuśmīra* . Kashmir
87. *Kimpurusāra* This Varṣa is situated immediately to the north of the Himālayas encircling the Hemakūta Parvata. This is the second Varṣa from the Mahāmeru on the southern side. Mr Nandola Dey identifies this Varṣa with Nepal, but this is against the statement of Rajasekhara. Nepal is mentioned by him in the eastern part of the Bhūratavarṣa, while he places the Kimpur-

lying between the western Ghats and the Arabian sea Kalidāsa names this country as Aparānta (Raghuvamśa IV 58)

- 51 *Krathakaisika* The country of Vīdarbhā is called the land of Krathakaisikas (Raghuvamśa V 39-40) But Rājasekhara mentions these two countries separately in the Dakṣiṇāpatha According to the Mahābhārata a Vīdarbhā king had two sons Kratha and Kaisika, and after their names the country was known as Krathakaisika (see Sabha ch 13) Rājasekhara very probably means that Krathakaisika was only a part of the Vīdarbhā country
- 52 *Krauñcadīpa* One of the seven Dvīpas of the world It is said to be encircled by the Dadhī ocean
- 53 *Gangu* . . The river Ganges Rājasekhara mentions Ganga in the list of rivers of the northern and western India probably because the Ganges flows through both
- 54 *Gandhāra* One of the nine parts of the Bharatavarṣa In some Purāṇas, it is also mentioned as Gandharva On the authority of chapters cxiii, 10-11 and cxiv 11 of the Uttara kanda of the Rāmāyana some scholars, identify this part as the country of Gandhāra or the valley of the Kabul with a small tract of land to the east of the Indus (see Cunningham's A. G. Notes p 752)
- 55 *Gabhastīman* One of the nine parts of the Bharatavarṣa Some scholars locate this part in the south-west of India following the order of the nine parts mentioned in the Purāṇas and the Kāvya-mīmāṃsā (see Cunningham's A. G. Notes p 752)
- 56 *Gangu* This country is located in the Dakṣiṇāpatha This may be identified as the Koṅga country of the southern India

the side of a village called Tryambak, twenty miles away from Nasik; the river flows eastward to the bay of Bengal.

60. *Govardhana* ... Mount Govardhana eighteen miles from Br̥ndāvana in the district of Mathura.
61. *Gauḍa* ... According to Rājasekhara, the Gauḍas are a people inhabiting the whole tract of country lying between Benares and the bay of Bengal. According to him the word Gauḍa is not the name of any particular country. He describes the costume of the Gauḍa ladies and mentions the fondness of the Gauḍas for the Sanskrit language. Mr. N. L. Dey, however, thinks that the whole of Bengal is known as the Gauḍa country with its capital at Gauḍ, the ruins of which have been discovered near Malda in Bengal at a distance of about ten miles. He also thinks that the kings of the Pāla and Sena dynasties made this city of Gauḍ their capital on several occasions. This city was also known as Lakṣmanāvati or Lakhnauti after the name of King Lakṣmanasena of the Sena dynasty of Bengal.
62. *Calora* ... A mountain in the eastern India according to the Kāvya-mīmāṃsā. It may be identified as Caranādri or Cunar, the hill-fort in the district of Mirzapur, which was built by the Pāla Kings.
63. *Cakravartikṣetra* Rājasekhara designates the whole country of India from Cape Comorin in the south to the Bindusaras in the Himālayas in the north, as the Cakravartikṣetra. This land consists of 1000 Yojanas. One who conquers and rules over the whole of this land is called a Cakravartin. This seems to be the same as the Kumārīdvīpa, one of the

nine parts of the Bhāratavarṣa. The Purāṇas as well as Rājasekhara use the word Bhāratavarṣa in a wider sense, so as to include Greater India, that is to say, India proper along with her eight colonies, Indradvīpa, etc. These colonies are bounded by the southern sea or the Indian ocean and the Himālayan range and are separated from one another by oceans.

64. *Candanagiri* ...Malayagiri or the southern portion of the western Ghats. Rājasekhara mentions that Rāmasetu was built in continuation of the Candanagiri. (see Bālarāmāyaṇa, VII. 45.)

65. *Candrabhāgā*...The river Chenab, a tributary of the river Indus. Rājasekhara places this river in the Uttarāpatha.

66. *Candrācala* ...A peak of the Himālayas wherefrom the river Candrabhāgā rises. This is also called Candrabhāgā in the Purāṇas. The Candragiri, the sacred place to the Jains which is situated near Seringapatam is apparently different from this, since Rājasekhara locates this mountain in the northern India.

67. *Coḍa* ...Rājasekhara's Coḍa country is represented by the districts of Tanjore and south Arcot in the Madras Presidency, because the other parts of the Coḷa country are given different names, such as, Kāñchī and Kāvera.

68. *Jambūdvīpa* ...One of the seven Dvīpas of the world, situated in the middle, with three Dvīpas on both sides. The mountain Mahāmernu is situated in the middle of the Jambūdvīpa and this Dvīpa may be identified with the Asia of the present day. Jambūdvīpa, according to the Purāṇas and in the opinion of Rājasekhara, consists of seven

Varṣas or parts and seven mountains. The Bhāratavarṣa is the southern-most Varṣa or country in the Jambūdvīpa and includes within its boundary the mighty Himālayas. For other Dvīpas, Varṣas and mountains, see pp. 90-92 of the text.

69. *Jāṇhavi* ... The river Ganges.
70. *Takka* ... The country lying between the two rivers, the Vipāśā and the Sindhu. It was the country of Vāhikas or Takkas. Sākala was the capital of the Takkadeśa which included the Mādra and Āraṭṭa countries. The Rājatarāṅginī locates this country on the banks of the Chenab or Candrabhāgā. According to Rājasekhara the people of this country used to talk in a language which had an admixture of Apabhraṃśa.
71. *Taṅgaṇa*... According to Rājasekhara, this is a country in the Uttarāpātha. Mr. N. L. Dey identifies this as the land extending from the Rāmgangā river to the upper Sarayu.
72. *Tāpī* ... The river Tapati or Tapti. It rises from the Vindhya and falls into the Arabian sea near Surat.
73. *Tāmravarṇa* ... One of the nine parts of the Bhāratavarṣa. It is identified with Ceylon.
74. *Tāmravarṇī* ... The river Tāmravarṇī which rises from the Agastikūṭa on the Malaya hills and flows through the district of Tinnevely in the Madras Presidency.
75. *Tāmrāliptala*... Tamluk, situated on the western bank of the Rūpnārāyaṇa in the district of Midnapur in Bengal.
76. *Tuṅgābhadrā*... A tributary of the Kṛṣṇā river. Kṛṣṇakūṭa is said to be situated on the banks of this river.

77. *Turūṣka* Eastern Turkistan. It is mentioned by Rājasekhara in the groups of countries included in the northern India.
78. *Tuṣāra* Rājasekhara located this country in the northern India. According to Dr. Stein, the upper Oxus valley, including Balkh and Badakshan was called Tukhāra or Tuṣāra. (*Rājatarāṅginī*, Vol. I, p. 136).
79. *Tuṣāragiri* A peak of the Himālayas near Gaṅgotri. Rājasekhara states that Sarasvatī got a son Sārasvateya Kāvya-puruṣa here who was later, married to the daughter of Gaurī at this place.
80. *Tosala* It is identified with Dakṣiṇakośala, as Tosali is mentioned in the Aśoka inscription at Dhāuli. Rājasekhara includes this country among the eastern countries of India.
81. *Travaṇa*... .. This country is located in the western India. Rājasekhara informs us that the people in Surāṣṭra and Travaṇa countries could speak Sanskrit fluently with an Apabhraṃśa accent.
82. *Dakṣiṇadesa* ... Southern India bounded by the Narmadā in the north and the Cape Comorin in the south.
83. *Dakṣiṇāpatha* Same as Dakṣiṇadesa. According to Rājasekhara this represents the portion of the Indian peninsula lying to the south of the Mahīśmatī.
84. *Dandaka* It is difficult to identify this with Daṇḍakāvana of the Rāmāyaṇa, since Rājasekhara mentions Mahārāṣṭra, etc. comprising the real Daṇḍakāraṇya according to modern conceptions, as separate countries. Thus, Tondaimaṇḍala or Dinḍivanam, which is situated in South

India between the countries of Cola and Kāñchi, may be identified with the Daṇḍaka of Rājasekhara.

85. *Dardura*... ...Kālidāsa mentions in his *Raghuvamśa* that both the mountains of Malaya and Dardura are situated in close proximity in the southern-most part of India near Tāmraparṇī. (IV. 50-51). Mount Dardura, thus, can be with little difficulty identified with the Nilgiris in the Madras Presidency. But, since Rājasekhara locates the Dardura hills in the eastern India, it ought to be identified with the Deogarh peak in the eastern part of the Vindhya.
86. *Das'apura* ...Mandasor in Malwa. It is locally known as Dasore from which the Dasora Brahmins derive their names.
87. *Das'erala* ...Malwa.
88. *Devasabhā* ...Rājasekhara locates Devasabhā in the western India and from this point onwards, the whole of the western part of India is considered by him to be the *वन्द्य*. Devasabhā is also the name of a mountain in the western India, and as such this may be identified with the mountainous parts of either the Dewas state or Udaipur where the Dhebar lake is situated. The rivers Sarasvatī and Sabarmati rise from these parts near Udaipur and flow through the western India. Kautilya in his *Arthasāstra* (p. 78) mentions a variety of sandal as *वैशम्प*. By this, he very probably means either the hills or the country of the same name *वैशम्प* mentioned by Rājasekhara where excellent sandal wood may be obtained.
89. *Devikā*It is a river in the northern India, and

99. *Payoṇī* ... A river in the southern India and may be identified with the Pūrṇā, a tributary to the river Tāpī.
100. *Pallava* ... This name often denotes a dynasty which ruled over the southern India from the 5th to the 9th century A. D. with the capital at Kāñchī. The country surrounding Kāñchī very probably was known as the Pallava country after its rulers, because Kāñchī is mentioned by Rājasekhara as a separate country in the southern India.
101. *Paścāddesa* ... Western India. This comprises Sindh, Western Rajputana, Cutch, Gujarat and a portion of the adjoining coast on the lower course of the Narmadā. Devasabhā is mentioned as its eastern boundary.
102. *Pāñcāla* ... The Pāñcāla country is located in the Central India or Madhyadesa which is extended from the foot of Himālayas to the Yamunā and between Vinasana and Prayāga. It is divided into north and south Pāñcālas with Ahiccatra and Kāmpilya as their respective capitals. The two portions of the Pāñcāla country are separated by the river Ganges. According to Rājasekhara, however, the Pāñcālas of Antardvī (see No. 2) were highly civilized and their capital was at Kanauj. On page 8 of this work he used the word Pāñcāla to denote the country comprising the whole of the northern and central India.
103. *Pāṭaliputra* ... Patna, the capital of Magadha.
104. *Pāṇḍya* ... The modern districts of Tinnevely and Madura in the Madras Presidency. Kālidāsa mentions Urugapura as the capital of the Pāṇḍya king (Raghuvamśa, VI. 59-60).

This may, therefore, be identified with modern Nāgarkoil instead of Urayūr in the Trichinopoly district.

105. *Pāriyātra* ... One of the Kulaparvatas in the Kumāridvīpa. This may be identified with the north-western part of the Vindhya range extending right upto the gulf of Cambay.
106. *Pāla* ... The words *Pāla* and *Mañjara* occur in two places in this work, and in both the places they appear joined together, and are said to be the Janapadas as well as mountains situated in the Dakṣiṇāpatha. These two, therefore, may be taken as one word and identified with *Pāl* near *Mahād*. The author of the *Periplus* mentions *Palaipatmai* as a sea-port in the Deccan and this is identified by Dr. R. G. Bhandarkar with *Pāl* near *Mahād* (see Bhandarkar's *History of the Deccan*. VIII.). It is quite possible that Rājasekhara's *Pālamañjara* represents the same place. But this word certainly does not denote the *Pala* dynasty of Bengal since Rājasekhara locates this *Pāla* in the southern India.

An alternative identification of this obscure word may also be offered. The Janapada *Pālamañjara* may represent the *Palaesimundus* (of the Greeks) mentioned in the *Periplus*. It is commonly identified with *Pārasamudra* and is supposed to have been the capital of Ceylon. (see Mr. N. L. Dey's *Geo. Dictionary*).

107. *Pundra* ... Pandravardhana. The district of Malda in East Bengal.
108. *Paṣkaraḍvīpa* One of the seven *Dvīpas* of the world. *Jambūdvīpa* is situated in the middle, while the *Paṣkaia* is the third from *Jambū*.
109. *Pārcadeśa* ... Eastern India. This portion lies to the

east of Benares and includes within it Assam and Burma.

110. *Prthūdaka* : ...Pehoa in the Karnal district of the Punjab on the river Sarasvatī. Rājasēkhara mentions that the Uttarāpatha or the northern India is to be considered as the country lying beyond Prthūdaka. Modern Pehoa is on the northern side of the Sarasvatī and is fourteen miles to the west of Thanesar.
111. *Prayāga*... ...Allahabad. This is the eastern boundary of the Madhyadeśa or Central India which is bounded by the Himālayas, the Vindhya and the Vinasana.
112. *Prāgyotiṣa* ...Kāmarūpa or Kāmākhyā in Assam. According to Kālidāsa (Raghuvamśa. IV. 83-84) Prāgyotiṣa and Kāmarūpa are the same. Rājasēkhara mentions Kāmarūpa as one of the mountains in the eastern India. (see Kāmarūpa).
113. *Plakṣadvīpa* ...One of the seven Dvīpas constituting the world. This is the first Dvīpa from the Jambū which is in the middle of the earth.
114. *Barbara*... ...It is mentioned as one of the countries in the northern India. The Purāṇas also locate this country in the north or in the north-western provinces. Ptolemy and the author of the *Periplus* mention the Barbari and Barbarike as an emporium in India, and Cunningham identifies this with Bhambūra (see Cunningham's A. G. p. 339.) on the bank of Sindhu. The country of Barbara is said to be a famous place for sandal-wood which was known as Barbarilacandana. (*Ibid.* Notes, p. 695). Thus, the country of the Barbaras may be identified with the Barbari, Barbarike, or Barbaricum which is situated in the north-west province on the bank of the river Indus on its western

course. In this connection, it is worthy of note that since Rājasekhara places this country in the exact north, the northern part of Baluchistan may also be taken as the Barbara country.

115. *Bālhaveya* : ...Rājasekhara locates this country in the northern India. This may be the same as Bhātia near Multan. Native historians and the early Arab geographers mention Bhātia as a strong fortress near Multan on the Indus. Cunningham also mentions it as Bhātia or Bāhiya or Būhaliya and locates it between Multan and Alor or Aror. (see Cunningham's A. G. p. 294 and Map. ix.).
116. *Bālhitā* ... See Vāhika.
117. *Bindusaras* ...A sacred spot in the Himālayas two miles south of Gaṅgotrī. (see Cakravartikaśāstra).
118. *Bṛhadgrha* ...Rājasekhara calls it a mountain in the eastern India. This may represent the mount Everest in the eastern range of the Himālayas.
119. *Brahma* ...A country in the eastern India. This is presumably the modern Burma including the upper and lower portions.
120. *Brahmasīlā* ...Brahmasīlā formed the eastern boundary of the city of Kanauj (see Notes p. 244).
121. *Brahmottara* ...A country in the eastern India. The northern portion of the Brahma country or the Upper Burma. It may be noted that the Brahma country included both the upper and lower Burma.
122. *Brāhmaṇavāha* Rājasekhara mentions this as one of the countries in the western India. Cunningham identifies this as the city of Brāhmaṇa captured by Alexander, and called by the

Greek historians as Harmatalia, a corrupt or foreign pronunciation of the Sanskrit word Brāhmanasthala. Brāhmaṇavāha seems to be the Hindu name of the city which the Muhamadans afterwards called Brāhmanābād. It was situated on the eastern reaches of the river Indus. Its present position seems to be in the neighbourhood of Hala in Sindh at two-thirds of the distance from Multan to the mouth of the Indus and it lies parallel to Hala. Here, the ruins of a large city have been excavated recently, where various pre-historic remains have been discovered. This ruined city lies at a distance of 47 miles to the north-east of Hyderabad, and 28 miles north-east of Hala. The place is now known as Bambhraka-thul or the 'Ruined Tower' and this name is derived from a broken brick tower which is the only building now standing. It was undoubtedly one of the oldest cities in India; the historian Bilādhura writing a thousand years ago calls it 'Brāhmanābād-al atiqah' or Brāhmanābād the ancient. (see Cunningham's A. G. pp. 306-318; Map. ix., and *Ibid.* Notes p. 691).

123. *Bhādānaka* ...Rajasekhara does not give its exact location but mentions that the people of Bhādānaka talked a language which had an admixture of Apabhramśa like the people of Maru and the Takkas. Bhādānaka, therefore, appears to be the same as the Bhādiya or Bhādiyanagara of the Pāli books. Mr. N. L. Dey identifies this Bhādiya with Bhadaria eight miles to the south of Bhagalpur in Bihar. Mahāvīra, the last Jain Tirthaṅkara is said to have visited this

place. But this identification is open to objection since Rājasekhara mentions Bhādānaka along with Takka and Maru countries, which are situated in North India. Bhādānaka, therefore, may be the same as Bhāṭadhāna, a country mentioned in the Mahābhārata (Sabhā. ch. 32.) as situated in the northern India. It may be located somewhere between the river Śatadru and Vinasāna. (see Pargitar's map. J. R. A. S. 1908).

124. *Bhāratavarṣa* : This is one of the Varṣas in the Jambūdvīpa or Asia with the Himālayas as the Varṣaparvata. The Himālayas is the third mountain on the southern side of the Mahāmeru which is situated exactly in the middle of the Jambūdvīpa. The Bhāratavarṣa again is divided into nine parts. India is one of them, and is called the Kumāridvīpa.
125. *Bhṛgukaśca* ...Broach and its surrounding parts.
126. *Bhaimarathi* ...The river Bhīmā in the Dakṣiṇāpatha which joins with the Kṛṣṇā.
127. *Magadha* ...The province of Bihar or South Bihar.
128. *Māṇjara*... ...See Pāla.
129. *Madhyadesa* ...The country bounded by the river Sarasvatī in Kurukṣetra, Allahabad, the Himālayas and the Vindhya.
130. *Maru*Rājaputana or Marwar.
131. *Malada*A portion of the district of Shahabad in Bihar. Rājasekhara mentions this as one of the eastern countries.
132. *Malaya*The southern ranges of the western Ghats lying south of the river Kāverī.

133. *Mallavartaka*...Rājasekhara mentions this among the eastern countries. This, therefore, cannot be identified with either Malladeśa or Multan, or Malava or the country inhabited by the Mallois of the Greek historians, since we have to seek for its identification a country situated in the eastern part of India. It is, therefore, probable that the Mallavartaka represents the country in which Mallaparvata or Pārśvanātha hills are situated, namely the portion now forming the districts of Hazaribagh and Manbhum in the province of Bihar and Orissa.
134. *Mahārāṣṭra* ...The Marāṭhā country or the country watered by the upper Godāvari, or the land lying between this river and the Kṛṣṇā. This was also called Daṇḍakāranya in ancient days. (see Ramāyana, Āranya, ch. I. and Bhandarkar's Hist. of Deccan, II.).
135. *Mahī* ...The river Mahī which springs in Malava and falls into the gulf of Cambay.
136. *Mahendra* ...Rājasekhara mentions Mahendra among the mountains of South India. According to Kālidāsa(Raghuvamśa, iv. 39-40)Mahendra is situated in the Kaliṅga country. But Rājasekhara includes Kaliṅga both in the group of eastern as well as southern countries. It, thus, appears probable that Mahendragiri near Ganjam was the northern boundary of the Kaliṅga country.
137. *Mahodaya* ...Kanauj or Kānyakubja.
138. *Mālava* ...Malwa or Avanti. Its capital was Ujjayini.
139. *Mālyasīkhara* Rājasekhara mentions this as a mountain in the western India. It cannot, therefore, be identified with mount Mālyavan supposed to be situated near Kiṣkindhā in

South India. According to the Rāmāyana, Rāma stayed on this mountain at the request of Sugrīva during the rainy season. Mālyasīkhara of Rājasekhara, therefore, seems to be different from the mount Mālyavān of the Rāmāyana, and its identification may be sought for in the Vindhya range, as a peak near about the Mālava country on the west.

140. *Māhīśaka* ...This is a country on the lower Narmadā with Māhīśmatī as its capital.
141. *Māhīśmatī* ...Mahesvara or Mahesh on the right bank of the Narmadā forty miles to the south of Indore. From this city onwards to the south, begins the Dakṣiṇāpatha of Rājasekhara.
142. *Mudgara* ...The country of Mudgara is identified with Monghyr in Bihar. Rājasekhara locates this in the eastern India.
143. *Murala* ...Rājasekhara locates this country in South India and characterises the complexion of the ladies of this country as black. It cannot be identified with Kerala, as Kerala is mentioned separately by him. Muralā is the name of a river in South India and it is different from the Narmadā. Kalidāsa mentions (Raghuvamśa, iv. 53-55) the river Muralā as flowing near the Sahya mountain and the Aparāntadeśa. The land lying between Kerala and Aparāntaka near Sahya on the Muralā may, therefore, be taken to be the present equivalent of the Murala country. The country of Murala may, therefore, be identified with the country of Miraj through which the river Mūlamuthā or Muralā flows and joins as a tributary with the river Bhīmā.

144. *Mekala*It is a part of the Vindhya range called Amarakantaka wherefrom the river Narmadā rises. This fact accounts for its name Mekalakanyakā.
145. *Meru*Mahāmeru, or the mountain situated in the middle of the Jambūdvīpa. It is encircled by the Ilāvṛtavarsa.
146. *Yamunā*The river Jumna.
147. *Yavana*Rājasekhara locates the Yavana country in the western India. It is well known that the Yavanas were foreigners and they were originally living in countries beyond the Indus. Kalidāsa mentions in his *Mālavikāgnimitra* that the Yavanas were ruling in the western bank of the river Sindhu. Very probably, the south-eastern part of Baluchistan may represent the Yavana country as mentioned by Rājasekhara and not Gīrnar, Saurāṣṭra, etc. since they are mentioned by him separately.
148. *Ratnavatī*A city on the southern ranges of the Malaya mountain.
149. *Ramaṣṭha*This country is situated according to Rājasekhara in the northern India. (see *Bala-bhārata* 1. 7.). This may represent the country parts near the Raumaka mountain. (see Cunningham's A. G. map vi.) The *Viṣṇu-Purāṇa* mentions Rāmas along with the Hūnas, Śilvas, Śākalaś and others in the northern India. These Rāmas may belong to a foreign tribe and may be identified with the people living at Aornos or the ruined fortress of Ranigat according to Cunningham's A. G. pp. 67-84. In that case, it is also probable that Ramaṣṭha of Rājasekhara may represent the Rāma tribe of the *Viṣṇu Purāṇa*.

- 150 *Ramyakavarsa* This is the first Varṣa to the north of the Mahāmeru which is situated in the middle of the Jambudvīpa. Mount Nīla forms the principal mountain of this Varṣa.
- 151 *Ravanaganga* According to Rājasekhara, this is a river in South India. It is difficult to identify this river, but it is likely that it was situated in Ceylon or the Lanka of Ravana. The Ravanabada situated in the Himalayas with an image of Ravana on its bank seems, however, to be different from this Ravanagangā.
- 152 *Lanka* . This Lanka seems to be situated in the southern-most parts of the Indian peninsula, as an island somewhere in the Indian ocean. The description of this island in the Ramayana as well as in the Kāvya-mīmāṃsā and the Balarāmāyaṇa, does not favour its identification with Ceylon or Simhala. In the Ramayana, it is stated that the river Tamraparṇī has to be crossed in order to reach Lanka, but this river does not lead to Ceylon. In the Kāvya-mīmāṃsā, it is said that the monsoon current starts from Lanka and reaches the Kerala country immediately after. This will not be possible should Ceylon be identified with Lanka. In the Balarāmāyaṇa also, while describing the returning journey of Rāma on the Puṣpaka chariot towards Ayodhya, Rājasekhara mentions Lanka and its surrounding places first, then in succession the ocean, the bridge or the Setu and the Simhala island. He also states that Rāma and others espied Simhala when the Vimāna deviated from the original path in a different direction of दिशैर्विमानगतिनादितत्तत्र सिमीपा—एवमप्येव तत्परिग्रहितं चरत् सिद्धिमान् etc. It is clear from this sta-

tement that according to Rājasekhara the island of Lanka is situated on the western side of the peninsula beyond Travancore, while Sinhala or Ceylon is on the eastern side of it. The identification thus seems to be improbable.

- 153 *Lāṭa* . . Southern Gujarat including Khandesh or the tract of territory situated between the river Mahi and the lower Narmada. According to the *Kavyamīmāṃsā*, the *Lāṭas* talked in *Prākṛta* language and hated Sanskrit. According to the *Balaramayana*, also, *Lāṭa* is situated in the western India to the north of the lower Narmada.
- 154 *Lampaka* . . Rājasekhara places this country in North India. Cunningham identifies (A G p 49) this with the *Lapo* of Hsuen Tshang and *Lambatoe* of Ptolemy or the present *Lamghan* which is a small tract of country lying along the northern bank of the *Kabul* river and bounded on the west and east by *Alingar* and *Kunar* rivers and on the north by the snowy mountains.
- 155 *Lohitāgiri* . . One of the mountains of the eastern India. This perhaps represents the eastern range of the *Himalayas* through which the river *Lauhitya* or *Brahmaputra* flows.
- 156 *Lauhitya* . . The river *Brahmaputra*.
157. *Vaṅga* . . The name *Vaṅga* is only applied to the eastern portion of the delta of the *Ganges* on the coast of the bay of Bengal.
- 158 *Vaṅjura* . . Known also as *Baiṅgulī* or *Mañjula*, a tributary of the *Godāvari*. The *Sahyapada* mountain or western *Ghats* is said to be the source of the two rivers.
- 159 *Vatsagulma* . . According to Rājasekhara's conception *Vatsagulma* is a city in the country of *Vidarbha* (see also *Karpūramāñjarī* I.)

This may be identified with the Vamśa-gulma of the Mahābhārata and from this place the river Narmadā rises. In that case, this would be situated in the Vidarbha country. Vatsyāyana in his Kāmasūtra mentions one Vatsagulmaka as different from the Vidarbha (see Notes, p. 148).

160. *Varuṇa* ... One of the nine divisions of the Bhārata-varṣa. From the order in which the names are mentioned both in the Purāṇas as well as in the Kāvya-mīmāṃsā, some are inclined to surmise that Varuṇa was situated in the north-eastern direction of India, and that it may represent an Indian colony in Central Asia (see Cunningham's A. G. Notes p. 754).
161. *Varṇā* ... According to Rājasekhara, this is a river in South India, its source being the Sahya mountain. It may be identified either with the river Kṛṣṇā or Benā which is a branch of the Kṛṣṇā and rises from the western Ghats.
162. *Vallāra* ... The country ruled by the Vallāla dynasty in South India seems to be called Vallāra. It represents the country near Veṅkatagiri including Chittoor and Vellore in the Madras Presidency.
163. *Valhava* ... One of the countries in the northern India. It may be identified with the Vallapura (Ballawar) one of the hill states mentioned in the Rājatarāṅgiṇī. It is in the south-eastern direction of Kashmir.
164. *Vāṇāyujā* ... A country in the north, generally identified with Arabia (see N. L. Dey). Kautilya considers the horses of this country as best. (Kautilya-Aśvādhyakṣa).
165. *Vānavāsaka* ... North Kanara was known by this name. Ptolemy refers to a town called Banaouasei (Benavas) on the left bank of the Varadā

river which is a tributary of the river Tungabhadra in North Kanara Vanavasi was the capital of the Kadamba dynasty and was founded by the king Mayurvarman

- 166 *Vamanaswami* This is a temple of Vamana situated in the western part of the city of Kanauj (see Notes p 243)
- 167 *Varanasi* Benares
- 168 *Vartaghni* A river in the western India according to Rajasekhara It may be identified with the river Vatrak a tributary of the Sabarmati The two rivers meet near Kaira
- 169 *Valhika* The country between Bias and Sutlej, north of Kekaya (see Ramayana II 78) According to the Triṇdaśaga it is Trigarta Bahikas, Vahikas and Jartikas are identical with the people of this country According to the Mahabharata (Karna ch 44) Bahikas living in Balkh are foreigners who invaded into India They had Sakala or Sialkot as their capital which was to the west of the Ravi (see Cunningham's Notes p 686) Katyayana derived this word from बहिष् Bahikas were contemptuous in the public eye, and were compared to cows Cf बाहिकों की ।
- 170 *Vahika* Same as Valhika
- 171 *Vitasta* The river Jhelum
- 172 *Vidarbha* In ancient days the country of Vidarbha comprised the whole of Berar, Khandesh and portions of the Nizam's territory and Central Provinces (see Kratiakarsika)
- 173 *Vulea* Tirhut or Tirabhukti
- 174 *Vinasana* The spot where the Sarasvati disappears in the desert after taking a westerly course from the Thanesvar It may be located in Sirhind (Patiala state)

175. *Vindhya*... ...The Vindhya range or Vindhyadakṣiṇapāda or the Satpura hills between the Tāpi and Narmadā.
176. *Vipāsā*The Bias or Beas, a tributary of the Sutlej.
177. *Viśālā*The city of Ujjain, the capital of Avanti.
178. *Veṇū*A tributary of the river Kṛṣṇā (see *Varṇā*).
179. *Vaidiśa*Vidiśā. Bhilsa in Mālwa in the kingdom of Bhopal on the river Betwa or Vetravati 26 miles to the north-east of Bhopal. It was the capital of ancient Daśārṇa, and Agnimitra ruled in this city as a Viceroy of his father Puṣyamitra (see *Mālavikāgnimitra*).
180. *Vokkāṇa*... ...Rājasekhara mentions this as one of the countries in North India. This country may be identified with Hiuen Tsaang's O-po-kien which he places between Felana and Ghazni in Afghanistan. Cunningham is, however, inclined to identify O-po-kien of Hiuen Tsaang with the name "Afghan" as the Chinese syllable 'kien' represents 'ghan'. The Indian pronunciation for 'ghan' is kṛṇa and O-po or Ava may stand for Vo. Thus Vokkāṇa may be the same as the O-po-kien or Afghan. The country of Vokkāṇa may also represent the Wakhan Pamirs which lies beyond the Hindukush and the Badakshan.
181. *Saka*Sakasthan where the Śakas first settled after coming to India. Śākala or Sialkot in the Lahore division, Punjab, may be identified with this Śaka of Rājasekhara. Śākala was first made the capital by Greek king Demetrius; Mihirakula, the Hun, also made Śākala as his capital in 510 A. D. Śākala was in ruins when Hiuen

Theang was on his travels in India (c. 630 A. D.). It is probable that before his time several Hindu kings had attacked the S'akas and destroyed their capital at S'ākala.

182. *Satadru*... ...The river Sutlej.
183. *Sālmalidvīpa*...One of the seven Dvīpas constituting the world. This is said to be surrounded by the ocean of Surā. According to Mr. N. L. Dey this represents Chaldea in Mesopotamia.
184. *Siprā* '... ...A river on which Ujjayini is situated.
185. *Suktimān* ...The portion of the Vindhya range which connects the Pāriyātra and the R̥kṣa-parvata. This is regarded as one of the Kulaparvatas of the Kumāridvīpa or India.
186. *S'ūrasena* ...Mathura or Muttra was the capital of the kingdom of S'ūrasenas. Rājasekhara includes S'ūrasena among the countries in North India and mentions that king Kuvinda once ruled over S'ūrasena.
187. *S'rigavān* ...This is said to be the third mountain to the north of the Mahāmeru, which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent Uttarakuruvarṣa.
188. *Sonā*Rājasekhara mentions S'ona as a *Nada* in the eastern India. This is the same Sone which meets the Ganges near Patna.
189. *S'ripārvata* ...Rājasekhara locates this mountain in South India. S'risila which is situated near Kurnool and at a distance of 50 miles from the Kṛṣṇā station of the G. I. P. Railway appears to be the same as S'ripārvata. It is a sacred spot and two temples, one dedicated to Mallikārjuna Mahādeva and the other to Bhramarāmbā Devī, are situated here,

190. *Svabhṛavati* ... A river in the western India. This may be identified with the river Sābarmatī in North Gujarat which flows into the gulf of Cambay.
191. *Svetagiri* ... This is said to be the second mountain to the north of the Mahāmern which is situated in the middle of the Jambūdvīpa. It is regarded as the principal mountain of the continent known as Hiraṇmaya Varṣa.
192. *Sarayū* ... A river in the United Provinces. The town of Ayodhyā is situated on the bank of this river and it meets the Ganges near Chāprā.
193. *Sarasvatī* ... Rājasekhara mentions two rivers of the same name Sarasvatī; one, he places in the northern India, while the other in the west. The first, in the north, is the river which flows alongside Thāneśvara and Prthūdaka and disappears into the sandy desert at Vināśana. The second, in the west, may be identified with the river which flows by Pattan in the Baroda territory and into the little Rann of Cutch. The source of the latter seems to be the hills near Udaipur where the Dhebar lake is situated. (see *Devasabhā*).
194. *Sakuda* ... Rājasekhara includes this among the countries in North India. This may represent the western Afghanistan where the present Safadkoh and Sabzawar are situated.
195. *Sahya* ... The northern portion of the western Ghats situated between the river Kāverī in the south and the Godāvarī in the north.
196. *Sindhu* ... The river Indus. Rājasekhara locates this in North India.
197. *Sinhala* ... Ceylon. It is different from the Laṅkā. (see *Laṅkā*).

204. *Harivarsa* . This is the first Varṣa on the southern side of the Mahameru. Nisadha is said to be the principal mountain of this Varṣa.
205. *Hastināpura* The capital of the Kurus, north-west of Delhi. It was situated on the right bank of the Ganges at a distance of 22 miles north-west of Meerut.
206. *Hidimbā* .. A river in the western India, according to Rājasekhara. This river may be identified with Chambal or Carmanvatī which rises from the Vindhya, flows through the western India and meets with the Yamuna near the Ekacakra which is adjacent to Etawah. This Ekacakra, it may be remembered, is situated near Hidimbavana according to the Mahābhārata. Since, this river flows through the Hidimbā forest, it is not unnatural that it should be called by the name of Hidimbā. The river Hilimba may also be identified, as an alternative measure, with the river Gambhīra which is a tributary of the river Sīra in Central India.
207. *Himavan* .. The Himalayan range which is the principal mountain of the Bhāratavarṣa.
208. *Himalaya* . Same as Himavan.
209. *Hiranmayavarṣa* This is one of the seven Varṣas constituting the Jambudvīpa or Asia. It is the second Varṣa on the northern side to the Mahameru. The Sveta range forms the principal mountain of this Varṣa.
210. *Huna* . One of the countries in North India. While describing the Digvijaya of Rāghava, Kālidāsa mentions the country of the Hūnas in the northern direction and adds that it can be reached from Persia by crossing the river Vahika (sic Sindhu). The country of the Hūnas, under the circumstances, may be identified with the country between the modern Wakāh and

Akṣu, the two tributaries of the Oxus. This identification becomes all the more certain when we consider that Kālidāsa places the Kāmbojas in the widely distributed mountainous parts situated between the Hūṇa country and the Himālayas. The country near Śākala or Sialkot in the Punjab or Malwa cannot, however, represent the Hūṇa country of Rājasekhara because these places are mentioned by him with different names. These places, moreover, were acquired by the Hūṇa kings Toramāna and Mihirakula after they had invaded India, and thus cannot represent their original home or even earlier settlements.

211. *Hāhuka* ... One of the countries in the northern India. It may be identified with the northern Kashmir. Hiuen Tshang while entering the valley of Kashmir from the west, reached a city which he calls Hu-se-kia-lo or Huṣkara. In the Rājatarāṅgiṇī Huṣkapura is said to be near Varāha or Varāhamūla. Huṣkara or Uskar still exists as a village on the left or eastern bank of the Behat. The country surrounding Huṣkapura or Uskar may represent the Hāhuka of Rājasekhara, and presumably, this may represent the country of Kashmir which is otherwise omitted in the list of 'Yvoffu' Indian countries given by Rājasekhara on page 94.
212. *Hemakūṣa* ... This is a Varṣa Parvata, being the second from the Mahāmeru on the southern side. This is the principal mountain range of the Kimpuruṣavarṣa, and is situated on the northern side of the Himavān and the Bhāratavarṣa. (see Kimpuruṣavarṣa).



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